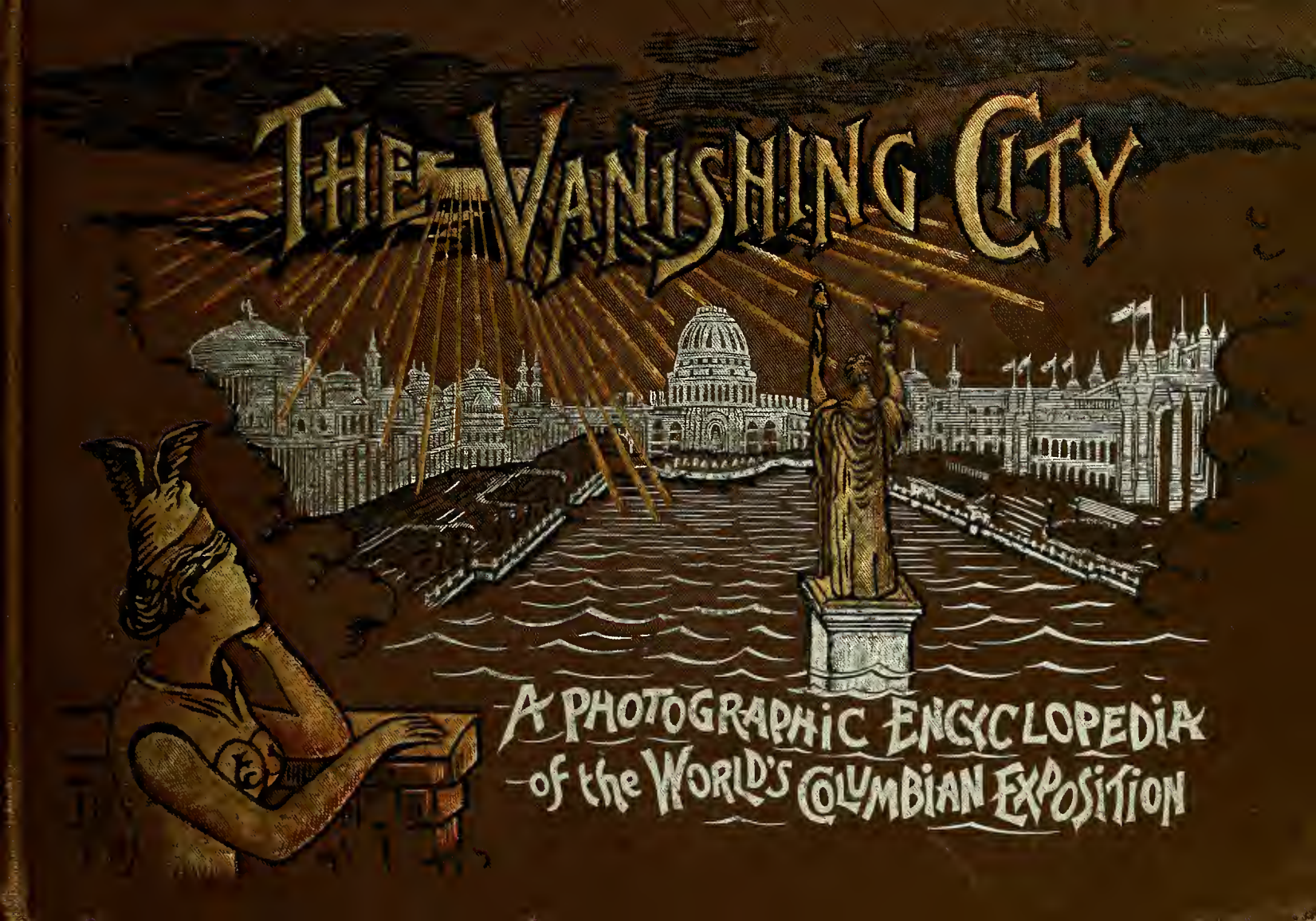
THE VANISHING CITY
A PHOTOGRAPHIC ENCYCLOPEDIA
of the WORLD'S COLUMBIAN EXPOSITION

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UNITED STATES OF AMERICA.

The Vanishing City

A Photographic Encyclopedia of the World's Columbian Exposition

CONTAINING....

A Concise History and **224 Views** — comprising All Main Buildings... All State and Territorial Buildings... All Foreign Buildings... Interiors Statuary... Lagoons... Grounds... and

THE MIDWAY PLAISANCE

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by
LAIRD & LEE....

Subscription Edition

CHICAGO
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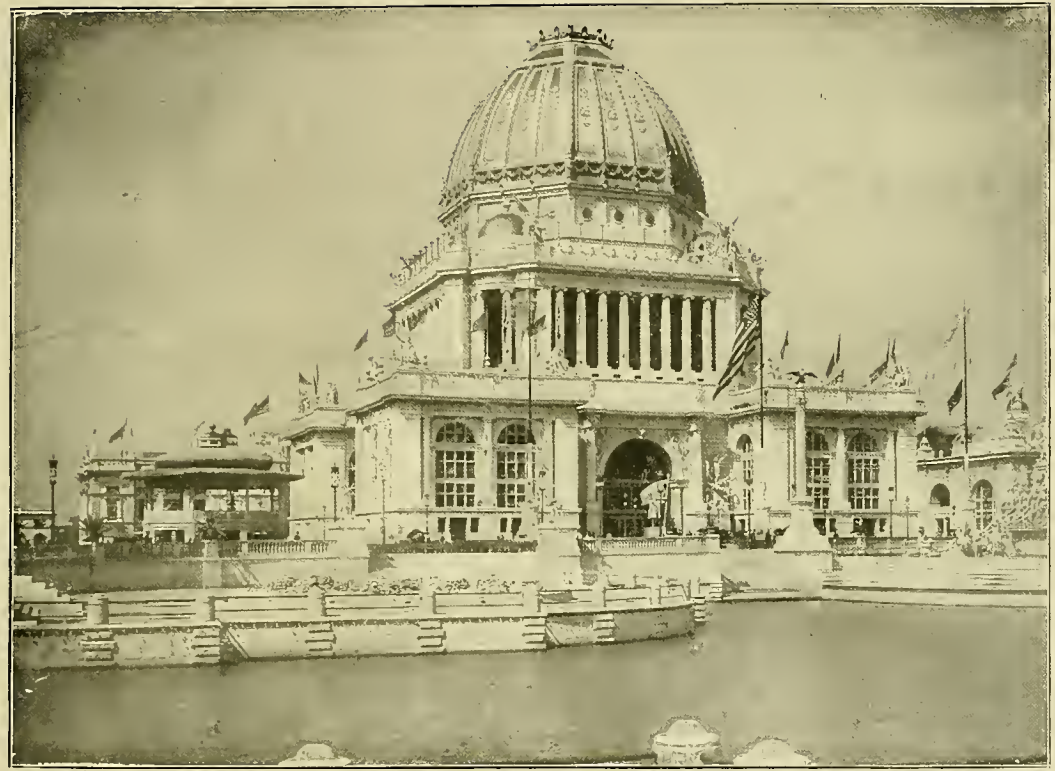
A Brief History

At the commencement of the Great Exposition, the most enthusiastic promoter of the enterprise little dreamed that it would attract the attention of the whole World, and was destined to go down into history as the most marvellous undertaking ever conceived by man. Specifications of the stupendous project that was to cost nearly thirty millions of dollars, and to cover six hundred and thirty-three acres, were received by foreign countries as an exaggeration in keeping with the claims of the great Western Republic But the sum of $5,000,000 was raised by subscription, and $10,000,000 more pledged in one city. On the eighth ballot in Congress, Chicago received 157 votes; New York, 107; St. Louis, 25; Washington City, 18. Chicago was declared the winner Senator Daniel, of Virginia, introduced a bill into the Senate in March, 1890, to authorize and establish the Exposition at Chicago. President Harrison signed the bill as passed on April 25, 1890, and issued the proclamation December 24, 1890.

The Bureau of Publicity and Promotion sent out an average of three thousand packages a day for two years in every language, so that not an ordinary postal station in the world but had pictures and circulars explaining the scope of the Columbian Exposition. Applications poured in till four times the already stupendous space could have been occupied. July 2, 1890, Jackson Park was chosen by the Directory and National Commission. On July 2, 1891, construction was begun on the first building, which was the Mines and Mining Building. October 21, 1892, nearly 300,000 people gathered at the dedicatory services in the Manufactures and Liberal Arts Building. On Monday, the first day of May, 1893, President Cleveland, surrounded by his cabinet and distinguisned men from all lands, formally opened the World's Columbian Exposition. The exact total cost of the Fair was $28,151,168.75. At the closing day, the net assets in cash, with every indebtedness cancelled, was $1,862,483.08. On October 31, 1893, the Exposition was formally closed. In a few days the attendance diminished from hundreds of thousands to a few hundreds, and the wonder of modern civilization was considered past. The exact total attendance, not including that before May 1 or after October 30, was 27,539,041.

In presenting this collection of gems to the public, the publisher's greatest hope is that they will not only serve to amuse and instruct those who have already seen the most gorgeous architectural group of scenes ever before produced on earth, but will be also an inspiring companion to the millions who have missed the greatest opportunity of their lives.



ADMINISTRATION BUILDING.—Dimensions: 262 feet square; height of dome, 277½ feet; floor area, 4.2 acres. Cost, $550,000. Material used in construction: lumber, 3,250,000 feet; steel, 1,562,607 pounds. It was occupied by officials of the Exposition, express, telegraph and telephone companies, bank, press headquarters, cafe, Columbian guard, etc.. At the head of the Graud Basin, it was the most picturesque building about the Court of Honor, and the most famous on the grounds.

GOVERNMENT BUILDING.—Dimensions: size, 415 by 345 feet; floor area, 6 acres; height of dome, 236 feet. Cost of building, $400,000. It contained exhibits of the Post-office, Treasury, War and Agriculture departments, Fisheries Commission, Smithsonian Institute and Department of the Interior. The Dead Letter Office and the Perry Arctic exhibit attracted the most attention.

WOMAN'S BUILDING.—Size, 388 by 199 feet. Designed by Miss Sofia G. Hayden of Boston. Cost, $138,000. The statuary on the building was made by Miss Alice Rideout of California. The Golden Nail driven by Mrs. Potter Palmer in May was the principal piece of a brooch presented to her. This building contained a model of hospital, kindergarten, kitchen, refreshment rooms, library, bureau of information, ladies' parlors, resting rooms, dressing rooms, etc. Prepared for, and devoted to the exclusive occupancy and use of women.

MANUFACTURES BUILDING, from Machinery Hall.—Dimensions: size, 1687 by 787 feet; floor area, 32 acres; highest point of roof, 237.6 feet; 7,000,000 feet of lumber in the floor. Cost, $1,700,000. Largest building in the world. Three times larger than St. Peter's at Rome. It could seat comfortably 300,000 people. It required five carloads of nails for the 215 carloads of flooring. 40 carloads of glass in the roof. It was provided with 10,000 electric lights.

ELECTRICITY BUILDING.—Dimensions: size, 700 by 345 feet; floor area, 9½ acres. Cost, $410.000. The nave, or main body of the building, extending northward from the Grand Entrance was 115 feet wide and 112 feet high; height of the roof of the balance of the building, 62 feet. There were 4 domes and 10 towers, the two highest being each 195 feet high.

MINES AND MINING BUILDING.—Dimensions: size, 700 by 350 feet, floor area, 8⅔ acres. Cost, 265,000. The first building ever erected in an exposition for the sole purpose of exhibiting the product of mines and mining. It was the first adaptation of the Cantilever system to building and demonstrated fully its excellence for Exposition purposes. The main central entrances were 90 feet to the center of the arch. The gallery, 25 feet above the main floor, was 60 feet wide and extended entirely around the building. The central hall was 630 feet long, the clear space in the center being 115 feet high.

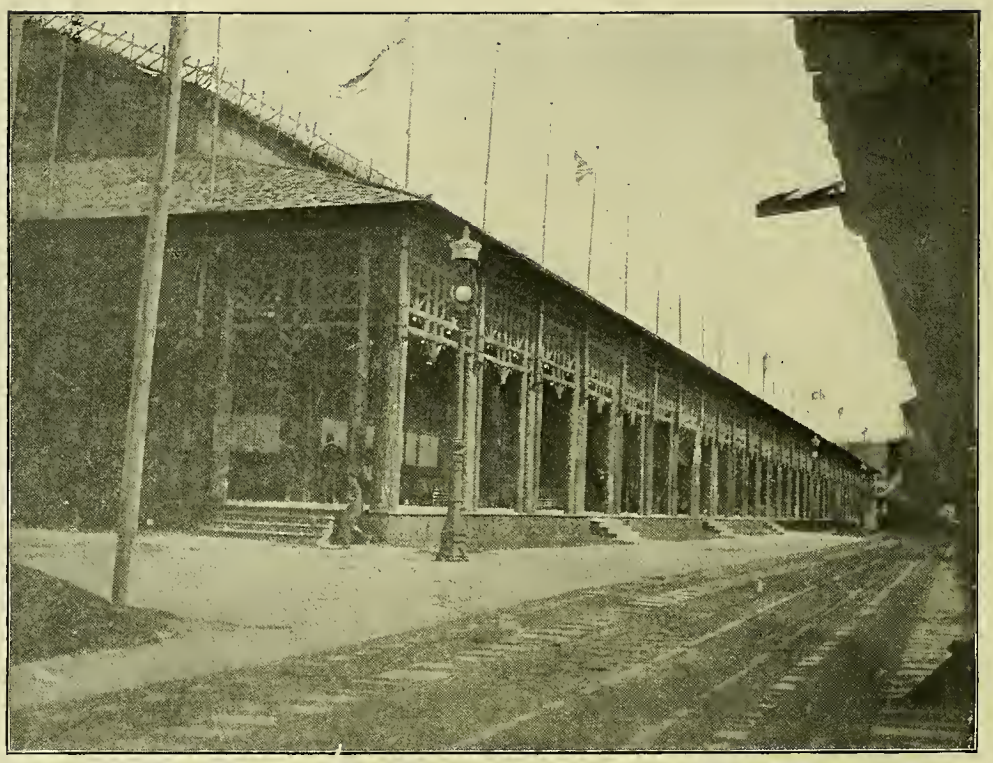
TRANSPORTATION BUILDING.—Size, 960 by 256 feet, besides Annex covering about 9 acres. Cost, $370,000. Famous for its exterior decorations and Golden Door. Style Romanesque. Railway tracks in the Annex for exhibits of entire trains. The statuary represented the four modes of transportation, air, water, electricity and land. The cupola in the center of the building was 166 feet high, and was reached by eight elevators, which were of themselves, a part of the exhibit.

PALACE OF FINE ARTS.—Popularly termed the "Art Gallery." Size, 500 by 320 feet with two annexes, each 200 by 120 feet. Floor area, 5 acres. Fireproof. Cost, $670,000. Grecian-Ionic style. 1,359,000 pounds of iron and 13,000,000 brick being in the edifice. Designed by P. B. Atwood, architect. This place with its famous statuary and pictnres was always thronged with people.

FISHERIES BUILDING.—Dimensions: size, 365 by 165 feet; floor area, 3 acres. Cost, $225,000. Architect, Henry Ives Cobb. The center towers cover that part of the building where the tanks of fresh and of salt water fish were. The wings or annexes east and west contained angling and aquarial implements. The extreme length of this building was 1,100 feet. There were over 140,000 gallons of water used in the tanks; that is, about 600 tons.

HORTICULTURAL BUILDING.—Dimensions: size, 1000 by 240 feet; floor area, 6½ acres: dome, 114 feet high and 180 feet in diameter. Cost, $300,000. Its style was Venetian renaissance in the Ionic order. It contained 35,000 plates of fruit and the "Kaiser's Wine Cellar," showing by panoramic scenes the wine regions of Germany. The sculpture and decorations were done by Lorado Taft, of Chicago. Designed by Jenuey, architect, of Chicago. In the center court, under the dome, there were very tall palms, bamboos and tree ferns. Surrounding the Horticultural Building, flowers were planted in great profusion.

MACHINERY HALL.—Dimensions: Main building, 846 by 492 feet; floor area, 17½ acres. Annex, 550 by 490 feet; floor area, 6 acres. Cost of whole building, $1,200,000. Officially called "Palace of Mechanic Art." The Annex contained the steam and electric power which supplied all the light and power of the entire grounds. The placing of machinery in position and removing it were aided by electric elevated traveling cranes, whose spans nearly equalled half the width of the building.



FORESTRY BUILDING.—Dimensions: size, 528 by 208 feet; floor area, 2½ acres. Cost, $100,000. Composed wholly of woods and timbers, many of the woods having the bark on. No iron was used in the construction of this building, wooden bolts and pegs taking the place of nails. Each State exhibited several specimens of its native trees.

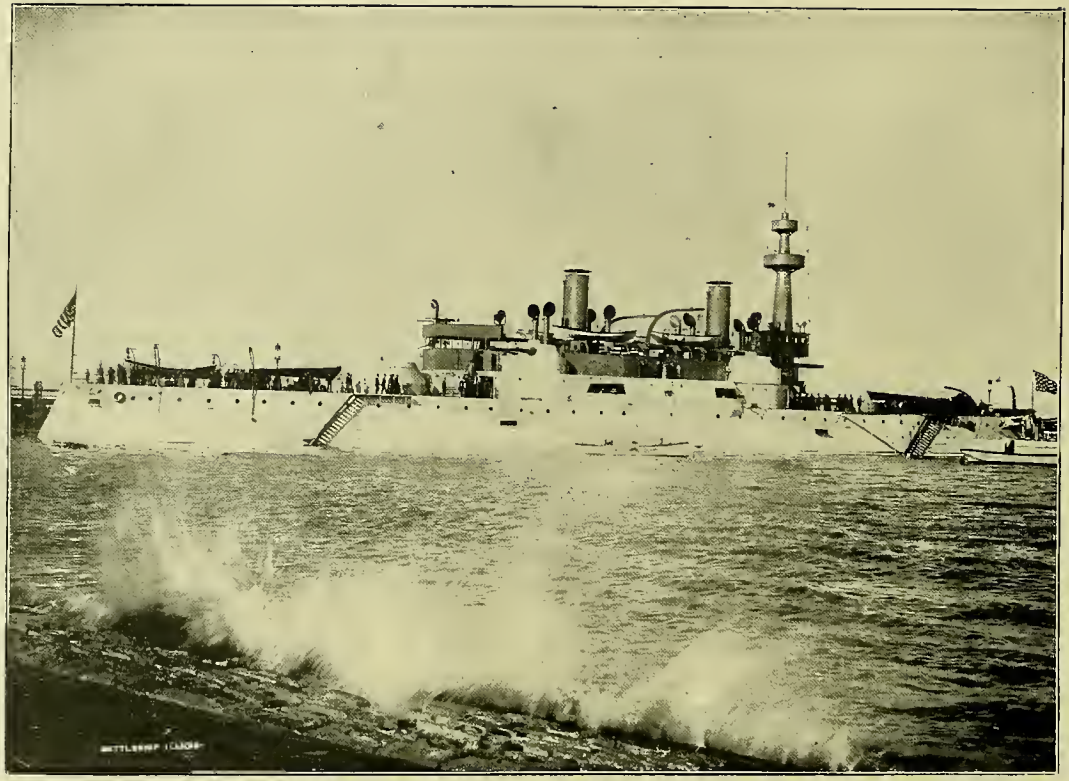
LEATHER AND SHOE BUILDING.—North of the Forestry Building is an edifice devoted to an exhibition of all the different leathers, from the finest kid and morocco to the strongest sole leather, together with an exemplification of the processes for converting skins into leather. Size of building; 600 feet long, 150 feet wide.

ANTHROPOLOGICAL BUILDING.—In this location were exhibited primitive modes of life, as shown at different periods, among various tribes and classes of people in certain portions of the world. In this vicinity an Indian school was conducted, and in the immediate neighborhood the intramural railway had its southern terminus, its northern ending being in front of the United States Government Building. This was the most romantic, scientific display on the grounds.

NORTH ENTRANCE—ART BUILDING.—A broad court lay before this entrance, reaching to the two annexes. Just across the street were the great buildings of Pennsylvania and New York. This led to the United States statuary.

AGRICULTURAL BUILDING AND MACMONNIE'S FOUNTAIN.—This is the north side of the fountain with it in full operation. The sea horses were very realistic figures modeled after the *Fountaine de la Federation* of Toulon. Figure of Diana on the top of the Agricultural Hall dome at the extreme left, looks very small though it was 15 feet high.

THE PERISTYLE.—Dimensions: 600 feet long, 60 feet wide, 60 feet high. Bore 48 Corinthian columns, representing States and Territories. Cost, $300,000. The water gateway of the Fair. The ceuter was called the Arch of Triumph, upon the top of which was the Columbus Qnadriga. The statuary on pedestals at the right and left represented the "Genius of Navigation." The heroic figures on the pedestals of the balustrade represented Eloquence, Music, Navigation, Fisherman and Indian.



BATTLE SHIP.—At this point is a ship—the "Illinois"—modeled after the most approved ideas in battle-ship architecture. Length of ship, 348 feet; width, 69 feet; height from water line to top of military mast, 76 feet. Designed by Frank W. Grogan, and cost $100,000. Its purpose is to exhibit the equipment necessary in a modern man-of-war.

THE CONVENT OF LA RABIDA.—This is a reproduction of place where Columbus took refuge, at Palos, Spain; contained relics of Columbus loaned by the Pope and Duke of Veragua. It was guarded by U. S. regular soldiers, always on duty, and not allowed to speak to visitors. It contained a collection of the portraits of Columbus, none alike. Many of the letters of Columbus were exhibited, and the royal orders of Ferdinand and Isabella. Father De Marchena was the prior of the Convent and the friend of Columbus, introducing him to the court of Spain, whence he received his help.

KRUPP GUN BUILDING.—The monster engines of war under cover of this house was a striking reminder of human tyranny in the midst of universal peace. No such gun exhibit was ever before set down among the products of the farm and workshops with an equal claim for public attention.

PUCK PAVILION.—This building was just east of the Children's building and between the Woman's building and Horticultural hall. The bronze group surmounting the portico was designed by the celebrated sculptor Henry Baerer. Within the building was to be seen the entire process of making that celebrated political caricaturist called "Puck."

THE KRUPP GUN EXHIBIT FROM THE LAKE.—This exhibit from the great gun factory of Essen, Germany, showed the resources of that nation as to heavy ordnance. The weight of the guns exhibited was nearly a thousand tons; value, over a million dollars. Here was the greatest gun ever cast, weighing 124 tons and costing $50,000 to manufacture. It throws a projectile, weighing 2,300 pounds, a distance of fifteen miles, and costs each discharge $1,250.

UNITED STATES WEATHER BUREAU AND LIFE-SAVING STATION.—The Weather Bureau was northeast of the Government Building, near the Life-Saving Station and the Battleship. Observations were made twice a day. Lectures were given in the hall on meteorological subjects every day, with the use of lantern slides. It contained all the implements used and the means employed in forecasting the weather.

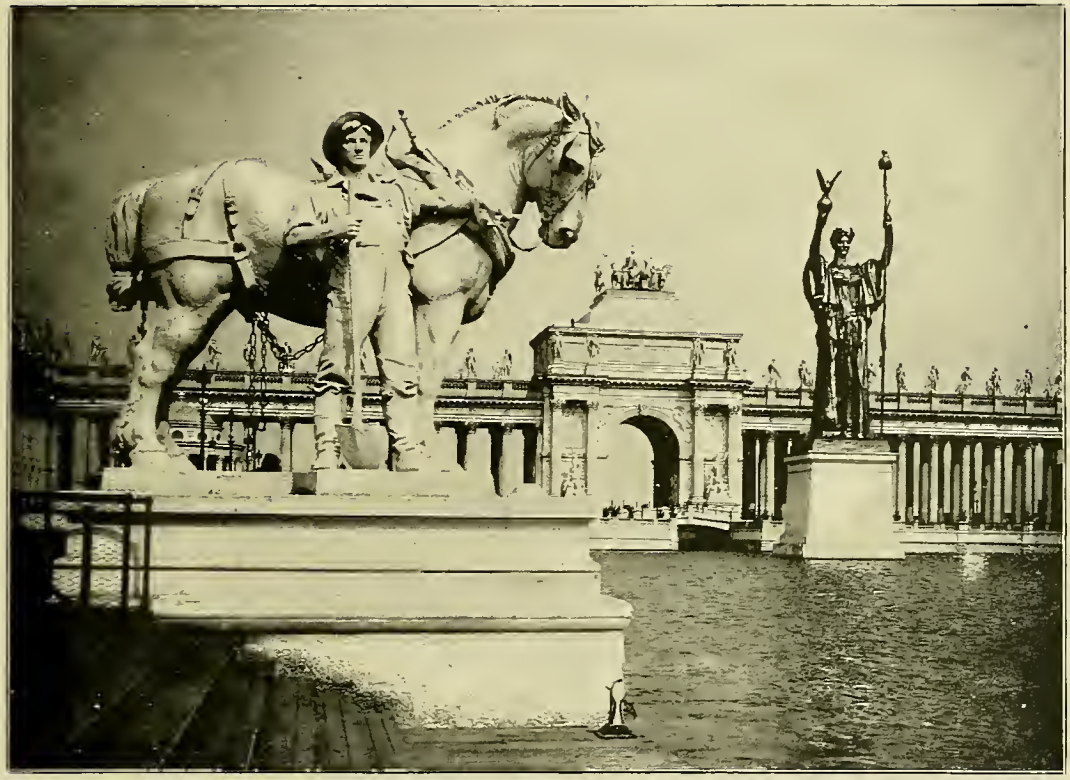
UNITED STATES LIFE-SAVING STATION AND THE LIGHT HOUSE.—This station was in charge of Lieut. McLellan of the U. S. Revenue Marine. It was fitted up as a living place for the men. There was the usual complement of men, surf-boats and various apparatus in the life-saviug service. Exhibitions of life-saving, boat drills, etc., were daily given for the benefit of visitors. The light-house was 100 feet high and at the close of the Exposition was taken to the mouth of the Columbia River to serve as a light house.

LOOKING WEST FROM LANDING IN FRONT OF AGRICULTURAL BUILDING.—The wall and balustrade around the Grand Basin is well shown here. The line of electric bulbs just under the edge of the wall is dimly seen. A perspective is here seen which gives some idea of distance. A lover of the beautiful could sit on the bench, seen at the left, and never cease enjoying the blended splendors of the Court of Honor.

DETAIL OF COURT OF HONOR, LOOKING NORTH-WEST FROM THE AGRICULTURAL BUILDING.—The supreme beauty of the Court of Honor could never be realized except as the individual stood in some favorite spot and looked over it. There was a superlative excellence of nature and art blending into one harmonious scene which no pictures can reproduce or imagination recall.

MOONLIGHT ON THE GRAND BASIN.—This scene is taken from the bridge at the Triumphal Arch of the Peristyle. The pedestal of the Statue of the Republic can be seen on the left and the Administration building in the distance.

DETAIL OF STATUE NORTH OF AGRICULTURAL BUILDING, showing Peristyle and Statue of the Republic. Across the Basin from the statue of Horse and Man, representing labor, stood the statue of Bull and Woman, representing Agricultural health. It was near the north entrance of the Agricultural building. By the side of the statue is seen the steps of the landing place for the water-craft.



DETAIL OF STATUE SOUTH OF MANUFACTURES BUILDING.—This view looking through the Peristyle to Lake Michigan shows the Columbian triumphal arch in the center with the Statue of the Republic on the right and the statue of the draft horse and laborer on the left. Between the triumphal arch and the Statue of the republic across the basin a tight wire was stretched from the Casino to the Music hall and evening performances given during the latter part of the Exposition.

MAIN ENTRANCE TO HORTICULTURAL BUILDING.—This shows the lower part of the great dome to advantage. It was 114 feet high and 187 feet in diameter. The visitor on entering here was at once face to face with a field of luxurious tropical plants and a veritable mountain of flowers. Immense vases of plants lined the way in front of this to the broad steps to the landing of the gondolas in the lagoon.

LOOKING NORTH FROM LANDING IN FRONT OF TRANSPORTATION BUILDING.—This detail shows an electric launch with its occupants at the landing. This style of boat was a favorite, and, like the electric railroad, was much of an exhibit itself in the achievements of modern transportation.

PERISTYLE, PIER AND LAKE, FROM MANUFACTURES BUILDING.—The pier was the landing place of the lake steamers. It was called Park Haven, and was 250 by 2,300 feet long. Upon it was the moving sidewalk. The sidewalk consisted of two parts, the outer revolving at the rate of three miles per hour, and the inner at six miles per hour. The building on the left is the Music Hall.

VIEW SOUTH FROM ELECTRICITY BUILDING. East from Administration building. Looking across the MacMonnie's fountain, Machinery Hall is seen on the right, the Colonnade before the stock pavilion, is back of the obelisk, and Agricultural Hall is on the left. At the right of the fountain were seats where people sat to listen to the music from the band-stand or watch the never ceasing stream of people passing to and fro.

NORTH FROM ROOF OF MANUFACTURES BUILDING.—No one ever looked over a finer view of nature and man than was to be seen from this place. The great lake to the right, the island to the left, and the Queen City of the great West, in an endless vista to the north, filled up a view never to be forgotten.

MERCHANT TAILOR'S BUILDING AND OLD BRIDGE ACROSS NORTH POND.—The corner of the Illinois Building is seen on the right and a full view of the Woman's Building is in the background. The bridge is the old original iron bridge of Jackson Park. It is nearly the only landmark of the park as it was.

COLUMBIAN OBELISK AND EAST END OF MACHINERY HALL FROM THE COLONNADE.—A striking picture is here presented, as the column commemorating the deeds of Columbus is seen to tower so imposingly between the bell towers of Machinery Hall. It was the last part of the grounds to be finished, and was no doubt the least seen.

EAST ENTRANCE OF ADMINISTRATION BUILDING, NEXT TO COURT OF HONOR.—This is the colossal figure of Columbus, representing him as he lands upon the shores of America. It faced the MacMonnies' Fountain, and was a favorite gathering place for the people.

MANUFACTURES BUILDING FROM LAKE SHORE.—Only those who know how to appreciate perspective can realize the colossal proportions of this building from this picture. It shows the entrance at the north-east corner and in the middle of the north end of the building. The cannons in the plaza and on the shore before the Government Building gave the place a very war-like appearance.

LOOKING NORTHEAST FROM NORTHEAST CORNER OF WOMAN'S BUILDING.—Fifty-ninth street ran along the north side of the Plaisance and the Woman's Building. The Fisheries and Cafe Marine are conspicuous on the right. Brazil and Swedish buildings on the left.

SOUTHWEST CORNER OF MANUFACTURES BUILDING FROM ELECTRICITY BUILDING.—This shows the people passing across the viaduct, between the Manufactures and Electricity Buildings, with gondola landings at each end. This place gave a fine view of the Court of Honor, the lagoons and the eastern side of Wooded Island. On Chicago day, October 9, it took a loaded wagon two hours to cross this bridge.

EASTERN FACADE OF MACHINERY HALL.—At the left was one of the lagoon landing places. The tower on the left contained the bells from which the Machinery Hall chimes were rung. South of this lagoon was the Stock Pavilion, and across it was Agricultural Hall.

EAST END OF MACHINERY HALL AND THE COLONNADE.—On the left is seen the stock pavilion and Columbian obelisk; the picture is taken from the viaduct across the south canal. The obelisk was paterned after Cleopatria's needle that now stands in Central Park, New York. It contained the dedicatory inscriptions to Columbus.

VIEW FROM MACKAY'S SPECTATORIUM just north of the grounds, on the lake. Many remember the giant skeleton structure called the Spectatorium which stood as a monument of the greatest failure of World's Fair projects. On the right in the corner is seen one of the service buildings, and at its left the Iowa Building. The Iowa Building was merely an addition to the "shelter," as it was called, that was early built in Jackson Park for the benefit of those who might be caught in sudden rain.

ELECTRICITY BUILDING, ELECTRIC FOUNTAIN AND MANUFACTURES BUILDING.—This represents the fountain at its smallest play, but even then it was extremely beautiful in the play of colors. These fountains played twice each evening, and it was well worth the people waiting, as they often did, for hours to see it. These were the largest electric fountains in the world.

LOOKING SOUTHEAST FROM ROOF OF WOMAN'S BUILDING.—The dome of the Administration Building is seen across Wooded Island directly between the Electricity and Mining buildings. The White Star Line and the Puck buildings are seen just before the Horticultural Building.

WHITE STAR LINE STEAMSHIP AND CHILDREN'S BUILDING.—The White Star Steamship Building, seen first on the right, contained model ships and rooms fitted out as exact reproductions. The Children's Building, on the left, was a famous creche where weary mothers could leave their babies with trained nurses and see the Fair free from all anxiety. Only one baby was left and never called for. The eleven year old daughter of D. H. Burnham, Director of Works, became its sponsor.

MACMONNIES' FOUNTAIN AND MACHINERY HALL.—This represents the MacMonnies' fountain at rest. The electric launch serves to show the relative size. The figure on the right in the corner is one of the Electric fountains. There was another Electric fountain exactly like this one, on the other side of the MacMonnies' fountain.

THE GOVERNMENT PLAZA.—Here the people could see the outdoor life of the regular troops who guarded the United States exhibits. The beach was patrolled night and day. Here the maneuvers and drills took place. The cadets of West Point were there for a week, and, taken all in all, it was a good exhibition of army life.

NORTH FROM BRIDGE SOUTH OF HORTICULTURAL BUILDING.—The Horticultural Building is seen on the left, Wooded Island on the right, and the dome of the Illinois Building in the center. The water-craft usually passed from the Grand Basin aloug the east side of the island, and around to the basin again. It gave a scenery not to be surpassed, even in Venice.

THE COLUMBIAN OBELISK AND SOUTH CANAL.—The entrance to the Stock Pavilion is seen just back of the obelisk. On each side is the colonnade. Across South Canal is seen the Agricultural Building. This roadway was used mainly by those going to the Stock Pavilion and to one of the Intramural railway stations.

THE COURT OF HONOR.—"When the roses of the Summer burn to ashes in the sun,
When the feast of love is finished and the heart is overrun,
When the hungry soul is sated and the tongue at last denies
Expression to the wonders that are wearing out the eyes,
Then the splendor it will wane like a dream that haunts the brain
Or the swift dissolving beauty of the bow above the rain;
But the art of man endureth, and the heart of man will glow
With reanimated ardor as the ages come and go."

GOLDEN DOOR OF THE TRANSPORTATION BUILDING.—This famous doorway, more silver than golden, was a severe contrast to the many-colored parts of the Transportation Building. It was called Wagnerian by the architects from a supposed resemblance to the contrasts and effects of Wagnerian music. All other buildings were white except this one, in which red predominated. Grace Darling's boat was the chief attraction near this door.

GRAND CANAL—AGRICULTURE AND MACHINERY HALL.—In this view the observer is looking west along the south side of the Grand Basin. This was the favorite place for water-craft, not only because of the beauty of the place, but also because near the point from which this picture was taken was the only outlet to the lake.

SOUTH CANAL FROM THE COLONNADE.—This view shows the most deserted and least visited part of the grounds. On the left is Machinery Hall; on the right the Agricultural Building. A glimpse of Illinois Building, Electricity Building and Wooded Island may be had in the distance The Columbian obelisk at the left was rarely seen nearer than from the plaza.

ADMINISTRATION BUILDING AND GRAND PLAZA.—The building seen on the right is the Electricity building, on the left Machinery Hall and in the rear the Terminal station. The west end of the Grand Plaza near the MacMonnies and Electric Fountains was the favorite resort of the people of evenings. Popular music by famous bands was rendered in the stands at the right and the left.

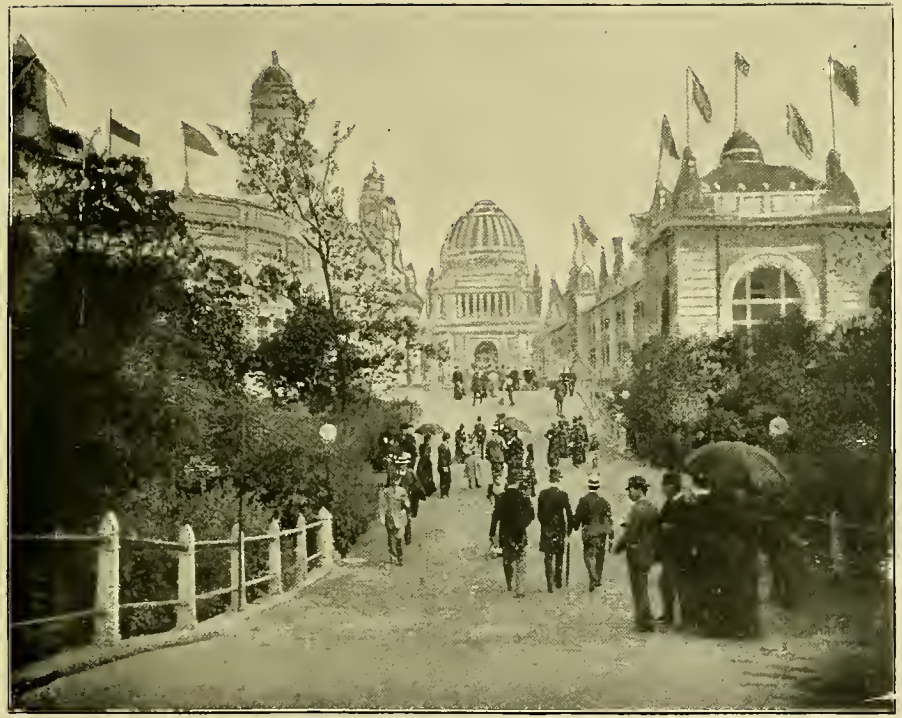
VIEW NORTHWEST FROM AGRICULTURAL BUILDING.—The famous MacMonnies' Fountain is here seen with some degree of exactness, taken all in all. It must be remembered that all of the figures were of heroic size. Neptune with his trident is seen on the right, the bandstand with the listening people, the Electricity Building in the rear of the fountain, and the Administration Building on the left. This scene shows an appreciative imagination how splendid the original must have appeared.

ADMINISTRATION BUILDING FROM AGRICULTURAL HALL.—This view gives a good idea of one of the busy days of the Exposition. The bridge leads over south canal on the way around the Court of Honor.

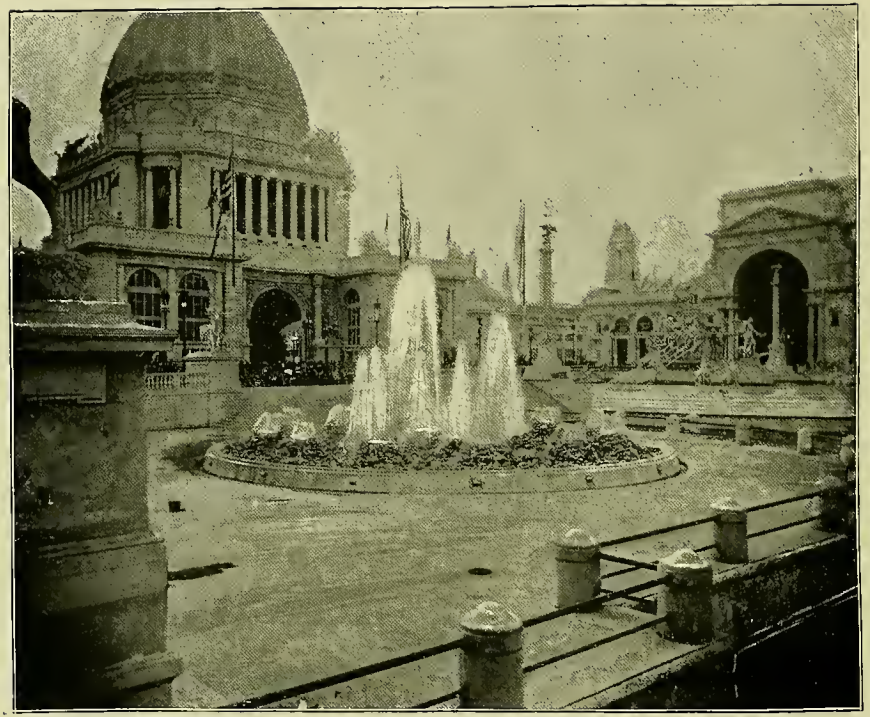
LOOKING UP NORTH CANAL.—This point of view gives the best study of the immense proportions of the Manufactures Building seen on the right. It is from the west end of the bridge over the canal and next to the Basin. Electricity Building is on the left. The dome of the Illinois Building is seen in the distance beyond Wooded Island, at the left.

DETAIL OF ELECTRIC FOUNTAIN.—This view is near enough to magnify the volcanic appearing mounds, through which the water came, into something of the prominence needed to give a clear idea of their construction. The Agricultural Building is seen in the rear.

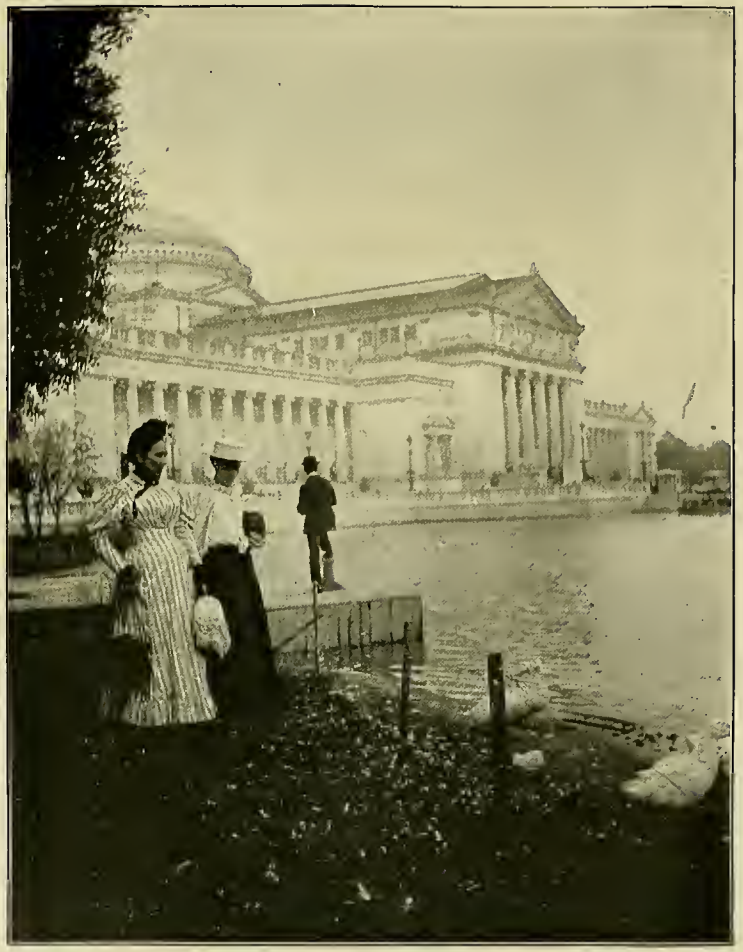
WEST FROM LANDING IN FRONT OF MINING BUILDING.—The peculiar construction of the Transportation Building is shown in this view, and the Golden Door as seen from a distauce. Very few ever passed this famous door without reading from the inscriptions what Bacon and Macaulay had to say about the facilities of transportation as a civilizing factor



FROM THE WOODED ISLAND, LOOKING SOUTH.—The Administration Building is in the distance. The Mines and Mining Building is on the right and the Electricity Building on the left. This was the only outlet from the south end of the Island. The road turning to the right led to the Hunter's camp and the one to the left to the Australian squatter's hut.



SOUTH ELECTRIC FOUNTAIN FROM BRIDGE ACROSS SOUTH CANAL.—The corner of the Grand Basin is seen here to grand effect. The fountain is playing at its lowest limit.



ART PALACE, LOOKING EAST.—The rural effect of the lagoons, canals and islands was made very real by the many kinds of aquatic birds that made them their home. Ducks, geese and swans were plentiful and seemed to enjoy the World's Fair as well as any one. The two ladies watching the waterfowl are no doubt enjoying the contrasts. The scene is from the original Jackson Park road

EAST SIDE OF HORTICULTURAL BUILDING.—This view gives some idea of the construction of the great dome of the hall of plants. It is a detail of the beautiful gardens that surrounded the Horticultural Building. The dome of the Illinois Building is seen in the distance; that of the Art Gallery is seen lower and broader on the right.

SOUTH POND—WHALING BARK "PROGRESS."—About South Pond were grouped the Ethnological exhibit on the east, agricultural implements on the north and west, the Whaling Bark and French colonies on the southeast. The "Progress" contained relics of whaling expeditions and of the Arctic Ocean, where it had been used a number of years.

DETAIL OF SOUTH ELECTRIC FOUNTAIN.—The water in these two great electric fountains was furnished through a 24-inch pipe from the Worthington pumps of Machinery Hall. Eighteen water jets were grouped in a circle, throwing a 2-inch stream 150 feet high. Around these jets were seven others less than an inch in diameter, then another series of six 1¼ inch jets, another series of ⅝-inch jets and individual jets, making 152 streams in all. The cost of operation was $1,000 each night. The electric plant, as made by the Edison Company, cost over $100,000.

VIEW EAST FROM MACHINERY HALL.—The building on the right is Agricultural Hall. The Peristyle, Music Hall and Grand Basin proves it at once to be a view of the south side and east end of the never equalled and never to be forgotten Court of Honor. Wherever the Statue of the Republic could be seen holding her staff and lifting her globe surmonnted by the eagle, the stranger would know his whereabouts immediately.

PARADE OF PRIZE HORSES PASSING AGRICULTURAL BUILDING.—Although there was some exhibitions of rare merit in the Live Stock Pavilion, yet the live stock features of the Fair never seemed to attract its share of attention. Perhaps there was much that was more rare elsewhere about the grounds.

VIEW OF ADMINISTRATION BUILDING BY NIGHT.—The Grand Plaza illuminated, was a sight never to be forgotten. The electric fountain on the right with its rapidly changing colors, the wall of buildings around with their fierce lines of light and the great dome of the Administration Building looking like a sun darkened in spots for the occasion, can never fade from the memory. An electric fountain is on each side. They are 60 feet in diameter and throw water 150 feet high.

DETAIL OF THE TRANSPORTATION BUILDING.—At the first glance, an observer might think he had suddenly come to some oriental building, from its grotesque figures and gaudy colors. It seemed to be an attempt at a relief from the one color of the white city, with the golden door thrown in to prove that the architects and decorators had genius.

MARINE CAFE.—Dimensions: 100 by 130 feet, and three stories high. Style, French-timbered Gothic. It was the most pretentious of cafes. Nothing was served but shell-fish, poultry and game. It was located between the Fisheries building and the channel leading from the North lagoon to the North pond.

VIEW NONTH FROM WEST END OF COLONNADE.—The Exposition officials named the building seen on the left, "The Palace of Mechanic Arts," but the people called it "Machinery Hall," and the styled name proposed could be seen nowhere but in official catalogues and in big letters under the eaves of the great building.

SOUTH ENTRANCE TO ELECTRICITY BUILDING.—Architects, Messrs. Van Brunt & Howe, of Kansas City. In the center of this entrance is seen the figure of Benjamin Franklin. It is a colossal statue. He is looking into the sky, and holds in his hand a key tied to a silk string. It was fitting that such a building should thus remember the man of whom Turgot said, "He snatched the lightning from heaven and the scepter from tyrants."

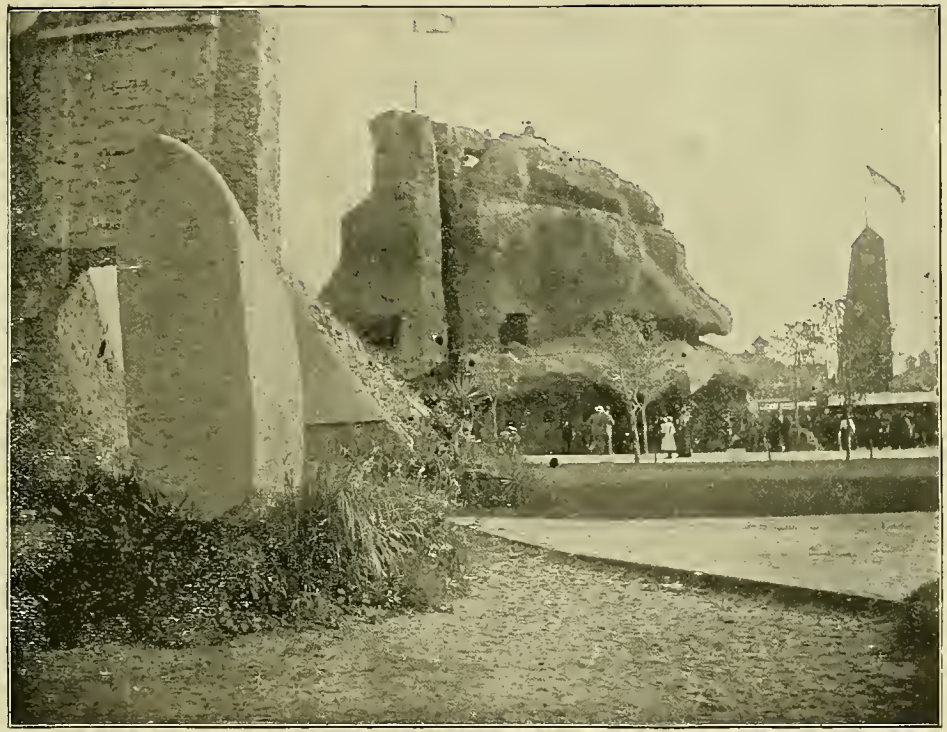
BRITISH COLUMBIA INDIAN DOOR POSTS AND TOTEM POLES.—Very few people ever passed the figure seen here without a smile or a laugh, but it was serious enough to the Quackahl or British Columbia Indians who gave their savage dances in the cabin seen at the left. Not a few tipsy men stopped their leering and stood before it in awe while the children laughed or cried according to their fancies or their fears.

NORTH FROM ROOF-GARDEN OVER DOOR OF TRANSPORTATION BUILDING.—The view shows the waterway, walk and lawns between Wooded Island and Horticultural building. The first building at the left is the Choral building, the dome in the background, that of the Illinois building

STATUE OF AMERICA.—Situated between the Canadian and the British Buildings. This was one of the most realistic pieces of statuary on the grounds erected to commemorate wild America. It was much admired though not as much seen, from its out-of-the-way location, as it ought to have been.

LOOKING NORTH-EAST FROM TRANSPORTATION BUILDING.—The specter in white on the right was a very clever piece of sculpture representing an Indian scout looking across the plain at some approaching friend or foe. The dome on the right across the island is that of the United States Government Building.

RUINS OF YUCATAN.—These Toltec ruins were made of staff. The moulds were of papier mache, made from the original ruins by the United States Consul to Yucatan, Edward H. Thompson. If the "proper study of mankind is man," the students could have no better beginning than to solve the problem of these ruins. They were indeed the ruined temples of a forgotten age.

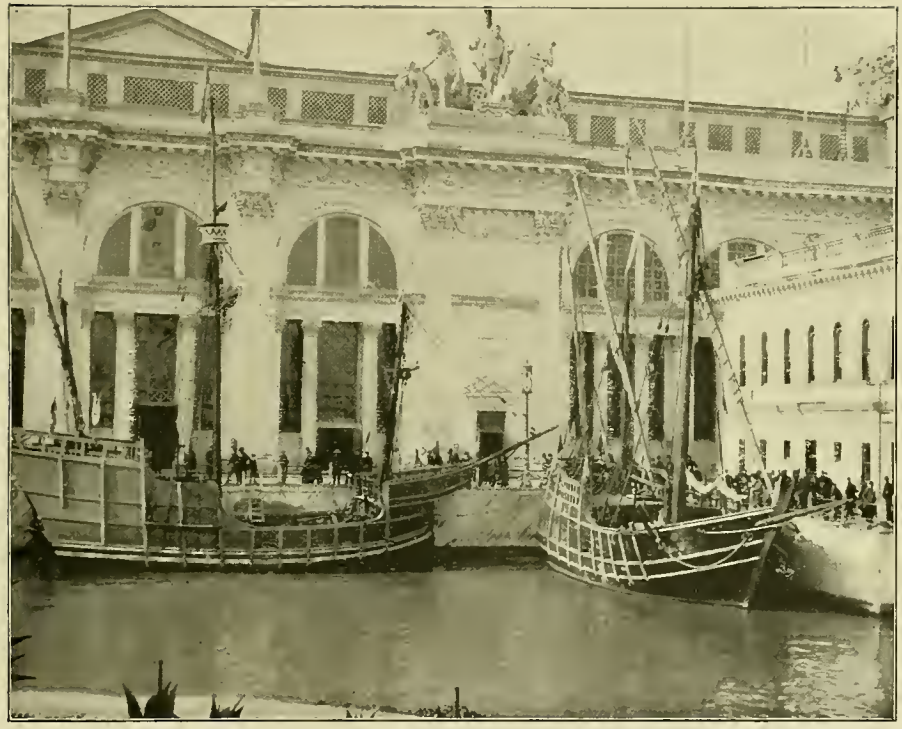


CLIFF DWELLERS AND RUINS OF YUCATAN.—There were so many interesting things clustered about the outdoor Anthropological exhibit that it is questionable if the great throngs of people passing the ruins, gave them more than a passing glance or thought of them more than as some device of ground decoration. However, they were interesting enough to students of Anthropology that many have spent years in studying them and spent much money in visiting the originals.

THE VIKING SHIP, MANUFACTURES AND GOVERNMENT BUILDINGS IN THE DISTANCE.—This ship was built in exact imitation of the ancient Norse ships, and manned accordingly, in order to prove the ability of those men to come from Norway to America. The Columbus caravels were towed across the ocean, but this ship came over alone.

SOUTHEAST VIEW OF THE COURT OF HONOR.—The difficulty of receiving correct impressions from the camera is shown here. When the Court is shown the Basin is dwarfed, and when any detail of the Basin is given the buildings and walks are reduced almost to insignificance. But taken together, any one with imagination enough can form a fair idea of the stupendous excellence of the greatest scenes ever produced by the art of man.

ACROSS THE GRAND PLAZA FROM MACHINERY HALL.—This is looking south with the Administration Building just out of view on the left. The space shown on the left was usually covered with benches and was the great gathering place of the people of an evening. The statue of Franklin can be seen in the entrance of the Electricity Building.



THE CARAVELS.—These two Columbian caravels are reproductions as exact as the architects aud archæologists appointed by the Spanish Government could make them The commission were at their work over six months before they had the designs satisfactory. The bravery of Columbus is much more apparent when his ship is seen like a toy by the side of modern ships.

STATUARY ON THE PERISTYLE.—These figures on the balustrade of the Peristyle were over 70 feet from the observer on the court below, and therefore but little appreciated except as an ornament for general effect. They were, however, splendidly executed pieces of statuary as the picture shows.

STATUE OF THE REPUBLIC AND MANUFACTURES BUILDING.—Sixty-five feet high. The sculptor, Daniel C. French, received $8,000 for his work; $4,400 worth of gold leaf was used. Total cost, $25,000. The face was 15 feet long, the little finger, 3 feet. Total height from the water, 100 feet. The basin surrounding this statue, and extending westward to the fountain, covers 10¾ acres. The South Canal, stretching southward from the fountain in front of Machinery Hall, contains 2½ acres. The North Canal, extending from the basin in front of the Electricity Building, contains 3¼ acres.

WEST ENTRANCE TO MANUFACTURES BUILDING.—Many more people came out of the Manufactures Building by this entrance than went into it by this way. This was the main line of travel from the Grand Plaza to the Government exhibit and the Fisheries Building, but those who wished to see the interior of the Manufactures Building usually went in at the end entrances. This viaduct leads over between the Electricity Building and Wooded Island.

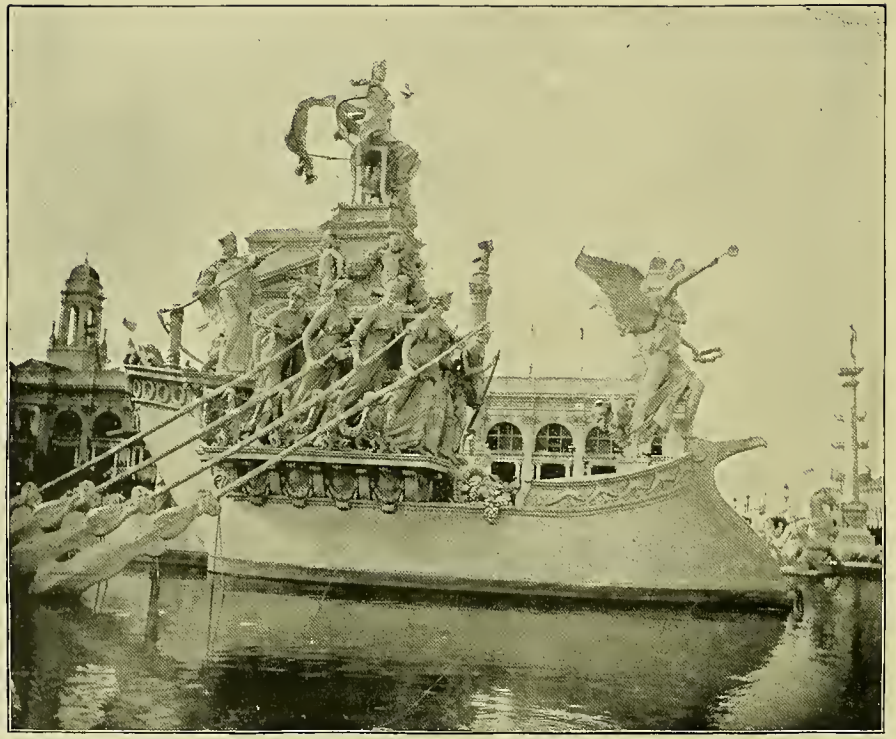
THE WINDMILLS.—If Don Quixote had ridden his horse up to these windmills, he could have had full exercise for all his chivalry and series of wonderful adventures without moving a hundred yards out of the way. The old Holland mill seen on the right was especially quaint and curious. It is an exact copy of one that stood in Amsterdam in 1806.

YUCATAN RUINS.—Here was shown the figure of Kukulhan, the great feathered God of the vanished people of Yucatan. These ruins were of the group of Labna, the Uxmal arch, the Serpent house and a section from the House of Nuns. They were covered with grass and made as natural as art could make them.

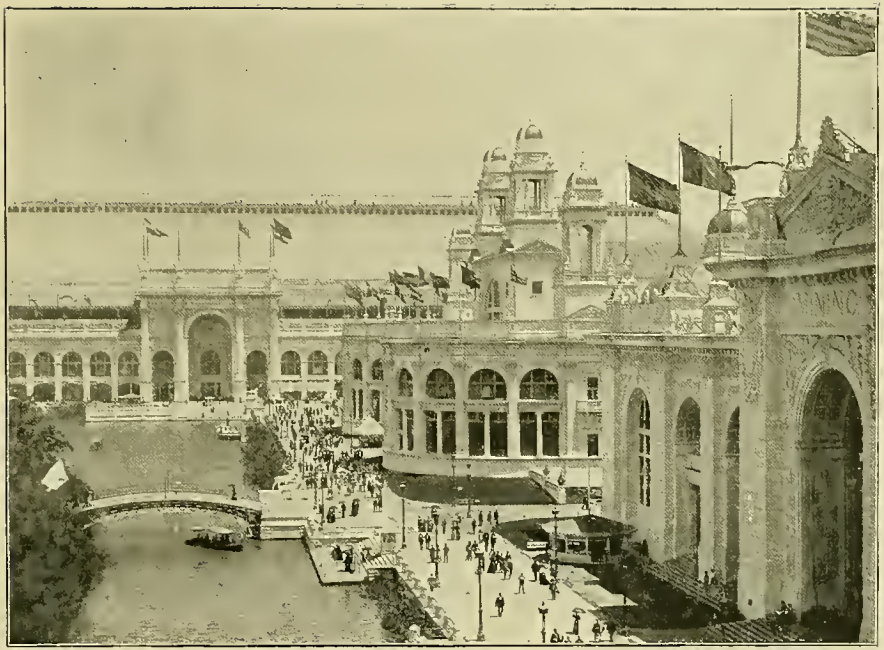
NORTHWEST FROM ROOF OF MANUFACTURES BUILDING.—This view gives a good idea of the elevation of the observer. People look like mere specks, and the steam yachts like little canoes. At night the myriads of lights that glistened over the earth toward the north, gave the startling appearance of myriads of fallen stars.

BRIDGE ACROSS NORTH CANAL, next to the Grand Basin.—This bridge was the chief passageway between the Agricultural Building and Machinery Hall. From it could be had one of the best views of the magnificient Court of Honor.

THE NEW LIBERTY BELL.—The great bell of Moscow was made by bits of metal of every kind sent from people all over the dominions of Russia. It was the submission of the people to the greatest autocracy of the world. The new Liberty Bell was cast from metal chiefly contributed by the school children of the greatest republic on earth. It was the expression of the new civilization, and bore its doctrine engraved upon its side: "A new commandment I give unto you—That ye love one another."



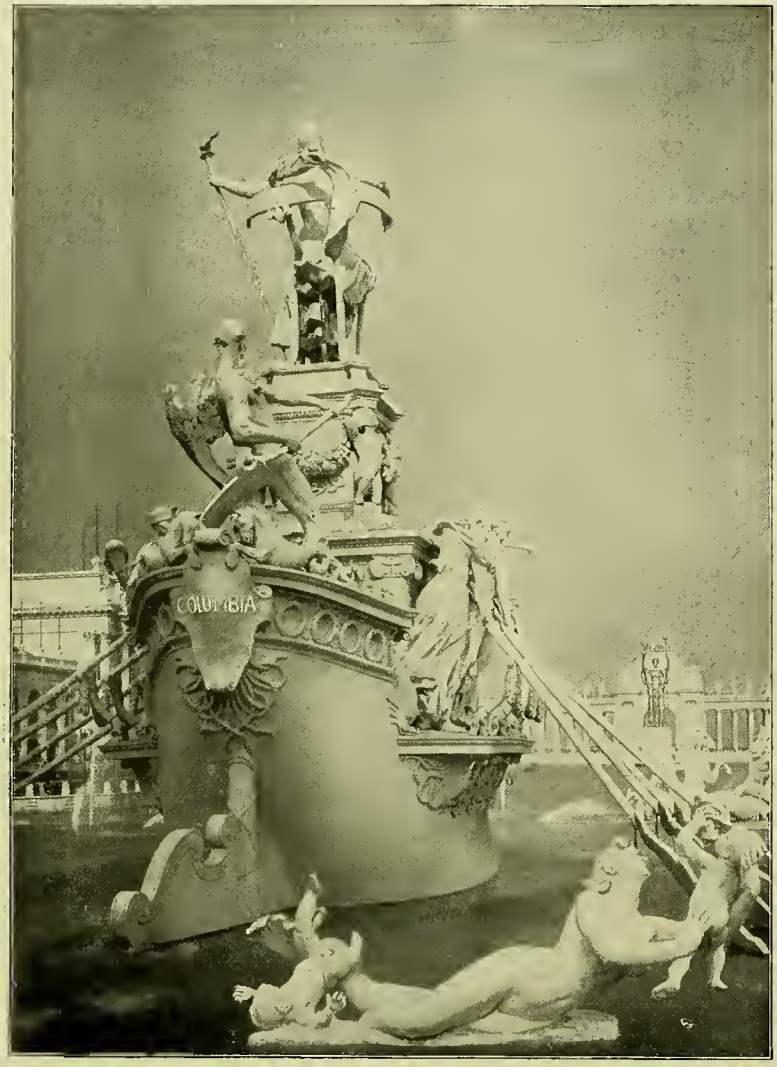
DETAIL OF THE COLUMBIAN FOUNTAIN.—Designed by Frederick MacMonnies. Largest fountain in the world. Cost, $50,000. It is Columbia on the barge of state. Fame is at the prow. The Arts and Industries are at the oars. Time guides at the helm, and the sea horses of commerce help to draw the barge. The oars at the right are plied by Music, Architecture, Sculpture and Painting; the left by Agriculture, Science, Industry and Commerce.



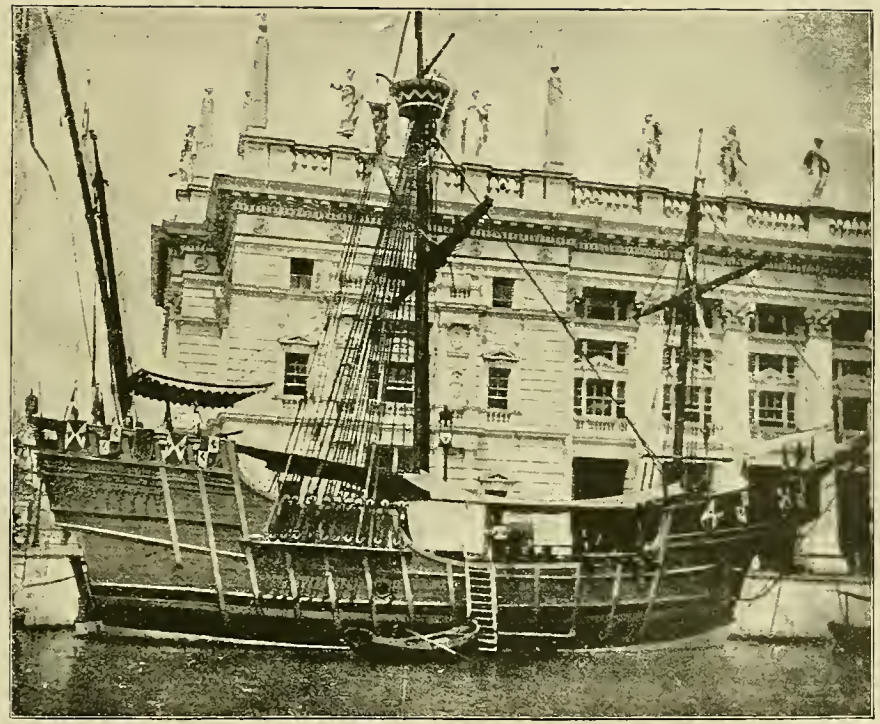
MINING, ELECTRICITY AND WEST ENTRANCE TO MANUFACTURES BUILDING.—This shows the bridge leading from the roadway between Mining and Electricity Building over to Wooded Island From this bridge the fine scenes of Wooded Island illuminated could best be observed. None who stood there could ever forget the fairyland thus presented.

G. A. R. PARADE PASSING HORTICULTURAL BUILDING.—G. A. R. day at the Fair was a noted occasion. The veterans marched in an almost endless procession about the grounds and dishanded at the Administration Building. This picture shows the band just appearing that led the procession.

THE WHALEBACK.—Very few could fail to recognize this as the famous Christopher Columbus, yet its size appears strangely diminutive as compared with the real whaleback, which often carries 8,000 visitors to Jackson Park. It is here nearing the landing of the World's Fair Pier

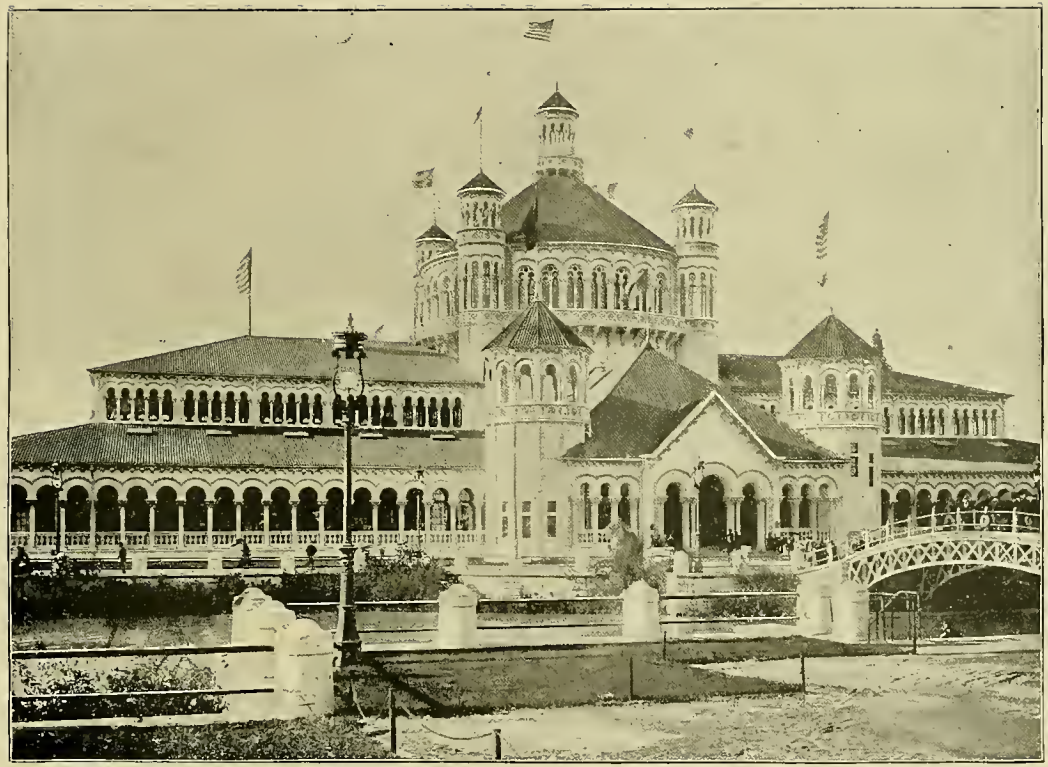


MACMONNIES' FOUNTAIN.—This is a front view of the Fountain. It is modeled after a design said to have been drawn by Columbus himself. It represents the Ship of Progress, with water nymphs playing in the water about it. This view represents the water when it is lowest in the basin.

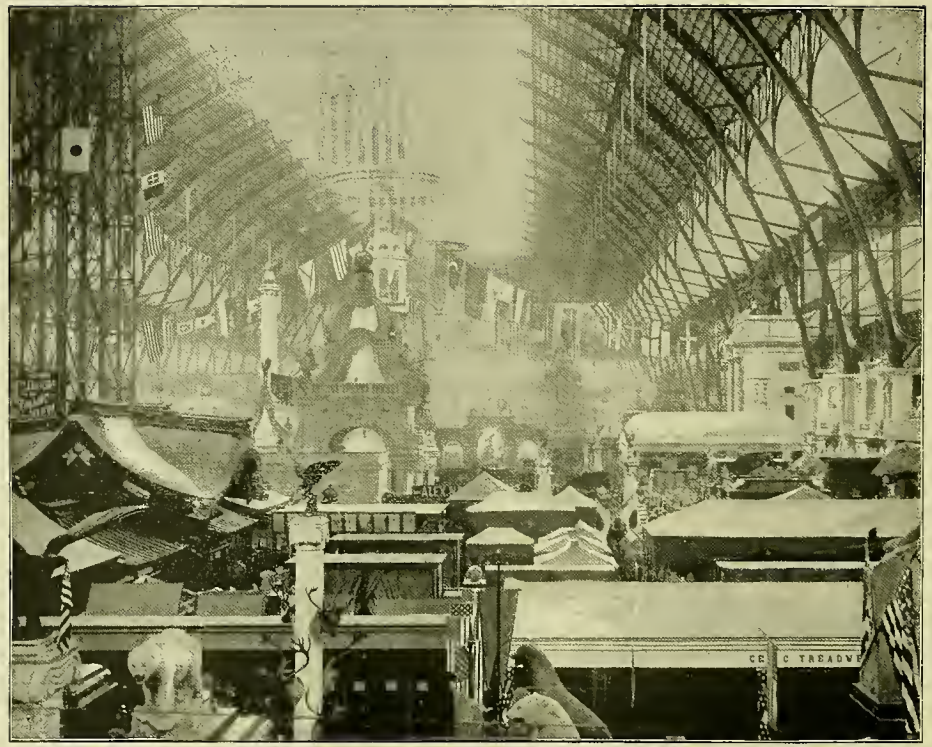


CARAVEL "SANTA MARIA."—This caravel stood in the south inlet between the Convent La Rabida and the Agricultural Building. It was made in Spain, took part in the Columbian celebrations there, and was then towed over to America through the lakes, and anchored at the World's Fair. It took part in the naval celebrations at New York, flying the Spanish flag. Spain presented the three caravels to the United States.

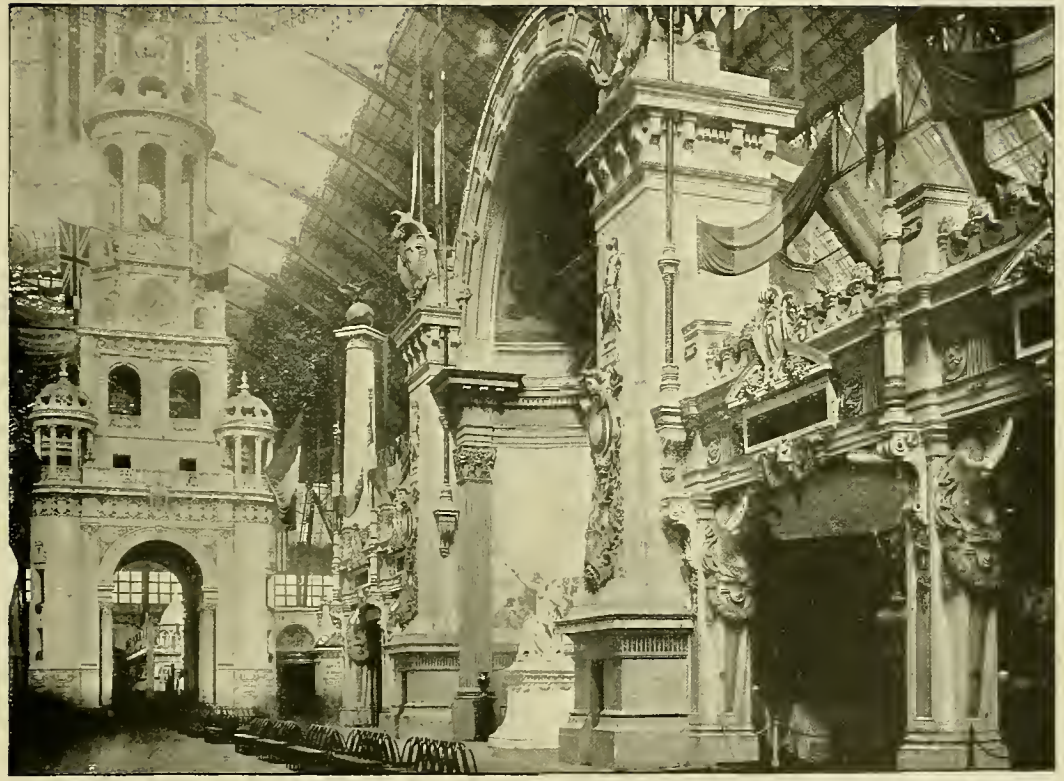
INTERIOR OF ELECTRICITY BUILDING AT NIGHT.—The Electricity Building could never be appreciated except at night, when it was aglow with innumerable exhibitions of light. In this building was seen the greatest advancement of modern times. It was a carnival of electricity which the wildest dreams of Franklin, Ohm or Morse never reached. The Columbian column was 85 feet high, around which hung 3,500 incandescent lamps.



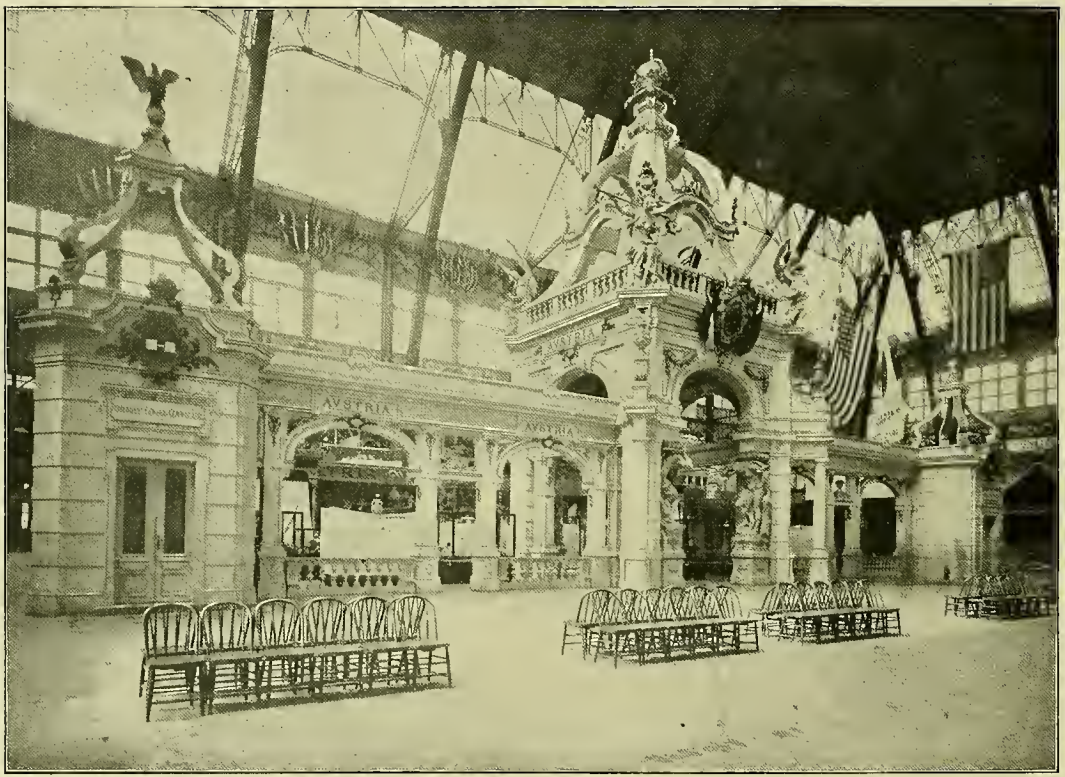
DETAIL OF FISHERIES, View from the south.—Dimensions: size of building, 365 by 165 feet; floor area, 3 acres. The annexes are connected with the main building by circular arcades, each annex being 135 feet in diameter. Designed by Henry Ives Cobb, architect, of Chicago, and cost $225,000. General fisheries exhibit in the main building, angling in the west annex, and aquaria in the east annex.



INTERIOR VIEW, MANUFACTURES BUILDING.—This is looking down what is familiarly known as Columbia Avenue. It is taken from the north balcony over the sections devoted to Chicago furriers. No picture can give any adequate conception of the vastness of this building or the greatness of its display. The perpendicular framework seen at the left is the elevator shafts.

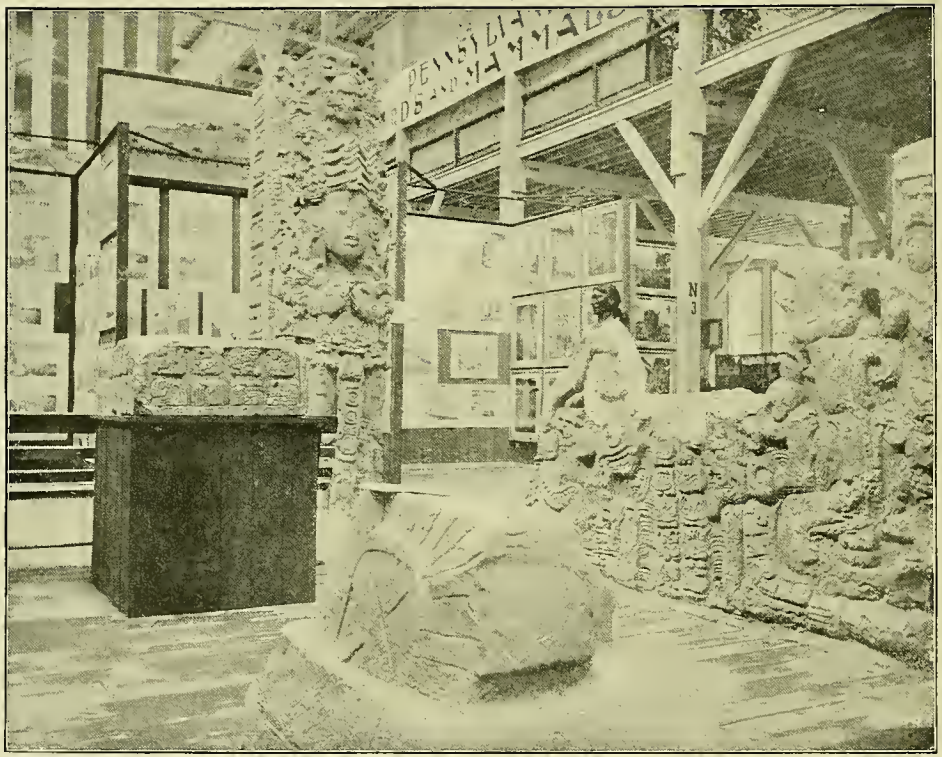


LA BELLE FRANCE, COLUMBIA AVENUE, MANUFACTURES BUILDING.—With French skill and French love of display, this remarkable exhibit was arranged with the considerate blending of patriotism and art. Everything that represented French character as well as the famous scenes of French history were grouped according to their respective and combined effects.



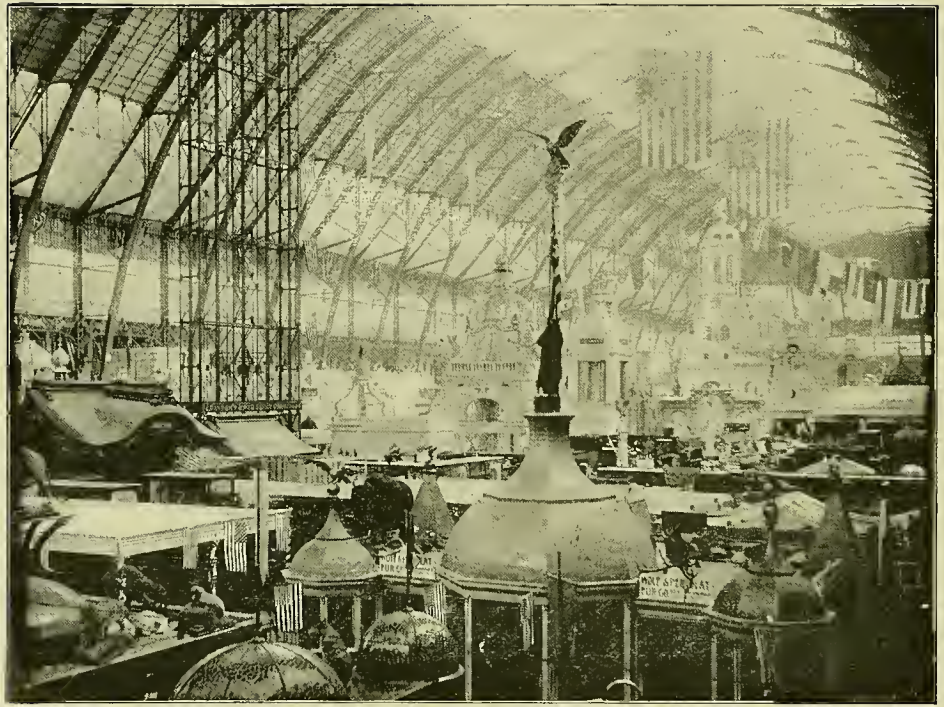
AUSTRIAN EXHIBIT IN MANUFACTURES BUILDING.—It occupied 120 feet frontage on Columbia Avenue, of the Manufactures Building. The pavilion was 65 feet high, surmounted by the eagle and imperial emblems of Austria. It was the greatest exhibit ever made by that country. Over six hundred firms contributed, largely assisted by the imperial court.

INTERIOR VIEW OF HORTICULTURAL BUILDING.—The glazed dome of the Horticultural Building was 180 feet in diameter and 114 feet high. It contained a reproduction of Mammoth Crystal cave in Black Hills, South Dakota. Over this grew the largest palms, tree ferns, bamboos, banauas and other tropical trees, making a veritable mountain transported from the torrid zone.

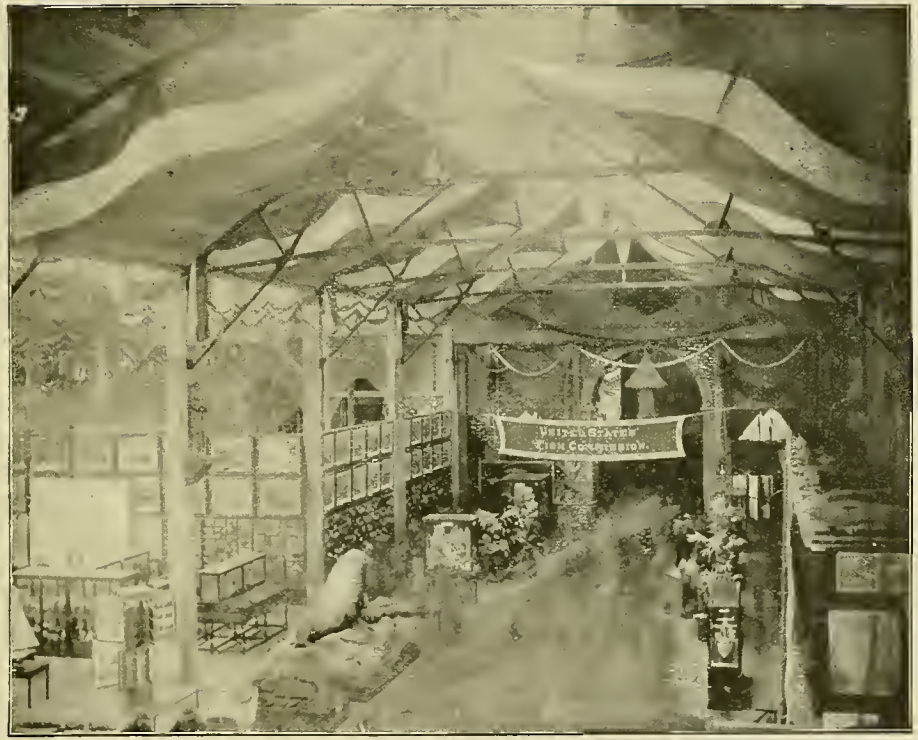


INTERIOR VIEW, ANTHROPOLOGICAL BUILDING.—This building contained more articles of romantic study than any other on the grounds, but its position at the southeast corner of the grounds made it out of the way of the general travel of the public.

LOOKING NORTH ALONG COLUMBIA AVENUE, MANUFACTURES BUILDING.—The cross on the left is on the flag of Denmark, and is a reminder of the furious days of the Prince of Orange. It floated from the central tower, which was 90 feet high. Directly across the aisle is the exhibit of Russia. The tower seen in the distance is the great clock tower of the center of the building.



A CHICAGO FURRIER'S EXHIBIT, MANUFACTURES BUILDING.—The fantastic appearance from above of the exhibits in the north end of the Manufactures Building is well shown here. It was a miniature city of spires, domes and curiously constructed houses.



INTERIOR OF GOVERNMENT BUILDING—Detail of Fish Commission.—The United States fish exhibit occupied the north end of the Government Building. It was intended in no wise to be a rival of the exhibit in the Fisheries Building, but more to show the methods of breeding fish in the United States and the success of fish culture in general.

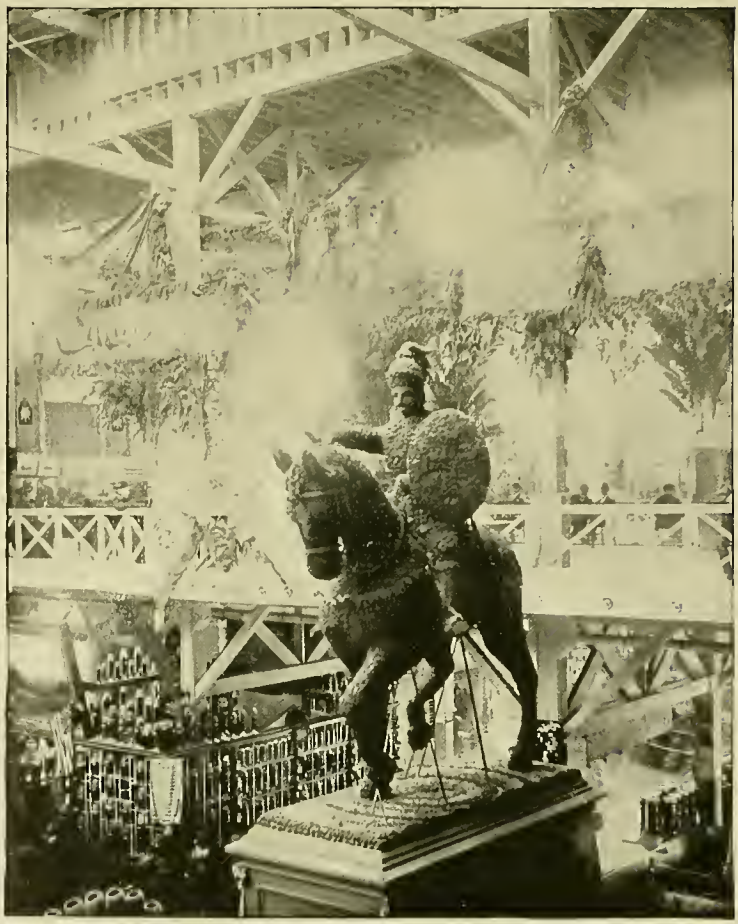
VIEW OF NORTHWEST PART OF GROUNDS, SHOWING STATE BUILDINGS.—This was taken from a building outside of the grounds. The Esquimau village is the first in view, the north-west pond and the fence around the village is seen. The edge of the Kansas building is on the left. North Dakota is clear in the center at the right of the Kansas building. Arkansas is the first seen beyond the Kansas building. The tall tower of the Illinois building is seen in the background. The flag is flying in front of the Washington building.

VIEW OF NORTH END OF GROUNDS, SHOWING STATE BUILDINGS.—The Texas building is seen at the left. Kansas at the right, and Kentucky through the open view. New York and Pennsylvania are conspicuous in the center background, with the Art Gallery beyond them at the right. The State buildings were very interesting studies, but few people had the time to see them all.

ARKANSAS STATE BUILDING.—This edifice covered a ground area of 66 by 92 feet. Had five exhibit rooms and a registry room. In the assembly hall, 25 by 65 feet was a ten-foot mantel of Arkansas white onyx. Designed by Mrs. Jean Douglas, of Little Rock. Architect, E. Kaufman, of Chicago. Contractors, the Heidenrich Company, of Chicago. Cost, $15,000. The fountain of Hot Springs crystals in the center of the rotunda, in this building, illuminated by electric lights was a very attractive novelty.

CALIFORNIA STATE BUILDING.—Next to Illinois, this was the largest on the grounds, covering a ground area of 144 by 435 feet. Was in the style of the old California Catholic mission buildiugs, the outside being finished in plain plaster, cracked a_d seamed in imitation of those old buildings as they appear to-day; particularly was the south part of the edifice and main tower a representation of the old missiou building at San Diego. Nearly the entire first floor was occnpied with a display of fruit and canned goods. Architect, P. Brown, of San Francisco. Coutractors, the Heidenrich Co., of Chicago. Cost, $75,000.

ROOF-GARDEN, CALIFORNIA BUILDING.—This garden on the roof of the California building was a favorite resort of Western people. Here they could eat their meals among plants and in an airy place that reminded them of the shores of Southern California or the mountain sides of Western Mexico. This view gives a good idea of the tiling in the roof of this building.



THE PRUNE MAN, CALIFORNIA BUILDING.—The Prune Man and the Chocolate Woman were great rivals in popularity with the corresponding sexes. It is related of a lady, who had spent several weeks at the Fair, that when she returned to her distant home she had only one advice to give: "Don't fail to see the Prune Man."

CALIFORNIA EXHIBIT, CALIFORNIA BUILDING.—California, with its great territory and varied resources, endeavored to surpass all others in every line where she was in competition. This heroic statue was rarely seen on the floor, but it was the most conspicuous figure from the gallery.

COLORADO STATE BUILDING.—This building was distinguished by two tall towers, 98 feet high, up which stairs led to the balconies above, from which an excellent view was obtained of the Exposition. Smoking rooms, parlor and toilet rooms were all conveniently arranged. Architect, H. T. E. Wendell, of Denver. Contractor, W. J. Hill, of Denver. Cost, $35,000.

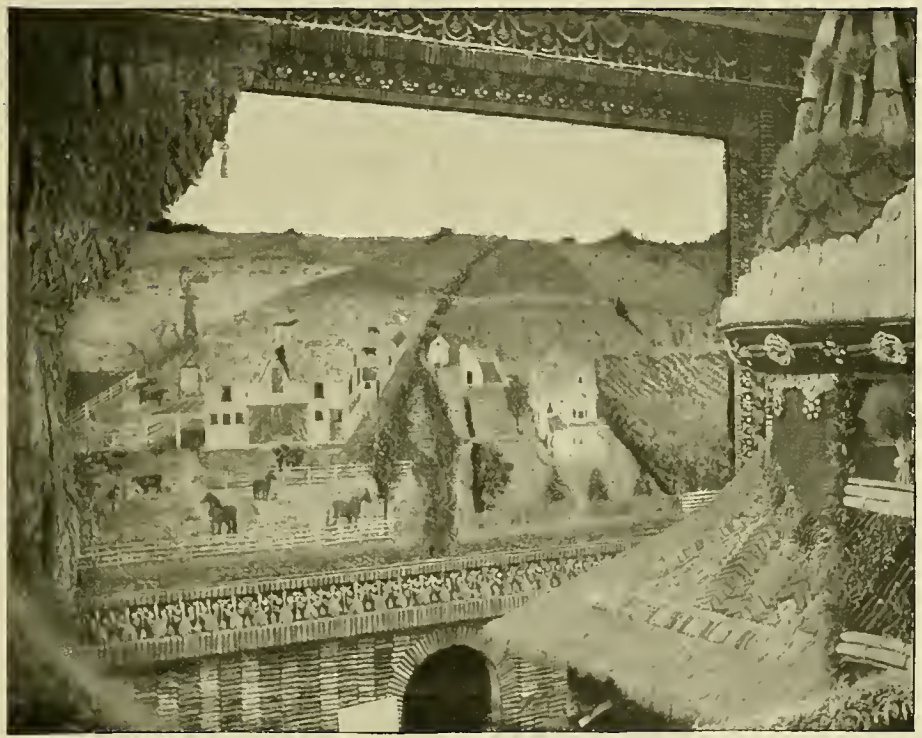
CONNECTICUT STATE BUILDING.—This building was colonial in style, and occupied, on the ground, 72 by 73 feet. The interior was distinguished for its tiled floors, paneled walls and Dutch mantels. The plumbing and carpenters' hardware were in special designs, and were donated by manufacturers of the State. Architect, Warren R. Briggs, of Bridgeport. Contractors, Tracy Brothers, of Waterbury. Cost, $12,000

DELAWARE STATE BUILDING.—This edifice was 58 by 60 feet on the ground, and cost $7.500. It was a neatly built house for the accommodation of the people of that State. It was built entirely of material from Delaware, and was of the southern colonial style of architecture. Delaware was among the first to make an appropriation, and her building was one of the first completed.

FLORIDA STATE BUILDING.—This curious edifice covered an area of 137 feet square, and was designed to represent Fort Marion, in St. Augustine, being one-fifth the size of the old fort, the oldest structure in the country, having been begun in 1620. Was of wood, covered with plaster and small shells in imitation of the original. Contained a large interior court, in which were growing bamboo, orange, lemon and other tropical trees native to the State. Architect, W. Mead Nalter, Chicago. Cost, $20,000.

IDAHO STATE BUILDING.—This was an attractive building on the Swiss order of architecture, and of itself largely illustrative of forestry. The mica hall in the interior was oue of its prominent features. Mica is one of the leading products of the state; sheets 12 by 20 inches, perfectly transparent, coming from the McConnell mine. The building largely illustrated the mineral resources of the State. Cost of building, $15,000.

ILLINOIS STATE BUILDING.—Southward from the Fine Arts Gallery, across the lake, is the imposing building which represents the State of Illinois. Size, 450 by 160 feet; floor area, three and one-fifth acres; height of dome, 236 feet. Contains trophies owned by the State, a portion of the building being occupied by the Illinois State Women's Exhibit. Designed by Boyington & Co., architects, of Chicago, and cost $250.000.

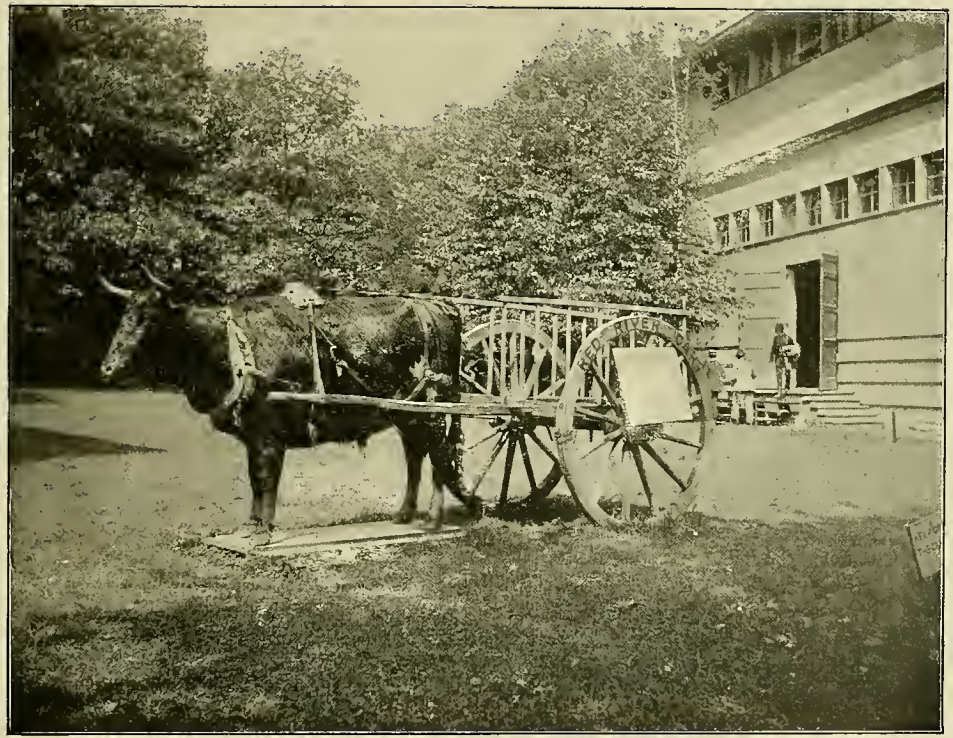


FARM SCENE, ILLINOIS BUILDING.—This famous mosaic of cereals and grasses was a mural panel showing an ideal Illinois farm of 160 acres. At a proper distance it stood out strangely lifelike, but every part, even to the frame and curtain, was made of native grasses and grains.

INDIANA STATE BUILDING.—This State furnished a highly ornate building, notable for two tall towers 120 feet high. Was three stories high. Built of Bedford stone and pine, and covered with ornamental staff. All the material in this building came from the State, much of the same being donated by Indiana manufacturers. The building covered a ground area of 100 by 125 feet. Architect, Henry Ives Cobb, of Chicago. Contractors, Collins & Ohm, of Chicago. Cost, $60,000.

IOWA STATE BUILDING.—This building was formed, in part, of the "Shelter," which formerly stood upon the Lake Shore at Jackson Park, and still remains, as improved, for exhibition purposes. Is 60 by 100 feet in size. The "Shelter" portion was largely used for the special State exhibit of Iowa soil productions, while other portions of the building contained ample rooms for State commissioners, people from the State and their visiting guests. Architects, the Josselyn & Taylor Co., of Cedar Rapids. Contractor, John G. Coder, of Harrisburg, Pa. Cost, $35,000.

JOINT TERRITORIAL BUILDING—Arizona, New Mexico, Oklahoma.— Designed by Seymour Davis, of Topeka, Kansas. Oklahoma showed here its grains, grasses, fruits and cattle products; Arizona its minerals and Indian work, and New Mexico its mineral appliances. Many views of the scenes in the territories were given. There was no attempt at an elaborate display, but it was an interesting exhibit of territorial wealth and resources.



OLD RED RIVER CART.—The old Red River Cart seen between the North Dakota and Kansas state buildings more properly belonged in the Transportation building, but nevertheless it had many observers. It was no doubt considered a valuable means of transportation in the early days along the shores of the Red River of the North.

KENTUCKY STATE BUILDING.—Maury & Dodd, Louisville, Kentucky, architects. This building typified the Southern Colonial style. The size was 75 by 95 feet. The products and resources of the State, from the famous blue grass region to the "dark and bloody ground" of Daniel Boone, were well represented. The house presented the luxurious comforts of the typical southern homestead.

LOUISIANA STATE BUILDING.—This building was just north of the western annex of the Art Gallery. It had eight rooms, one for Arcadian exhibits, another for the relics of the French and the Spanish days, another for the antique furniture of Gov. Galvez, from the museum in the capital of Baton Rouge, and another as a Creole kitchen. The Pelican State did itself proud in the interesting exhibition of extreme Southern affairs.

KANSAS STATE BUILDING.—This was a large building, covering an area of 135 by 138 feet. Was two stories high, constructed of wood and covered with staff. Was surmounted by a glass dome, through which was obtained an abundance of light for the exhibition of the natural history collection of that State. Architect, Seymour Davis, of Topeka. Contractors, Fellows & Vansant, of Topeka. Cost, $25,000.

MAINE STATE BUILDING.—This building was octagonal in form, with a ground area of sixty-five feet square Was two stories high, the first, on the exterior, being granite. The central tower is eighty-six feet high. An octagonal rotunda, open to the roof line, its ceiling being an ornamental colored skylight, was one of the prominent attractions of the interior. Much of the building was donated by manufacturers. Architect, Charles S. Frost, of Chicago. Contractors, Grace & Hyde, of Chicago. Cost, $20,000.

MARYLAND STATE BUILDING.—With its many tall columns, representing the colonial style of architecture, this State building was an imitation of the old manor houses of the Chesapeake Bay region, its wide piazzas being one of its notable attractions.

MASSACHUSETTS STATE BUILDING.—This building was largely a reproduction of the old John Hancock residence. which stood on Beacon Hill, in Boston, near the State capitol, until 1867. Gave a very correct idea of the old colonial style of residence in the early days of the Republic. Architects, Peabody & Stearns, of Boston. Contractor, C. Everett Clark, of Chicago. Cost, $50,000.

MICHIGAN STATE BUILDING.—This State Building covered a ground area of 100 by 140 feet, the edifice, with its tall clock tower and balcony, stood out in strong architectural relief. The exhibit of native birds and the resources of this State, in this edifice, is a marked feature. Architects, M. S. Smith & Co., Detroit. Contractor, C. H. Pelton, Grand Rapids. Represented a cost of about $60,000. While the original appropriation of the State was $20,000, the donations of manufacturers made it possible to erect this extensive building.

MINNESOTA STATE BUILDING.—This building covered a ground area of 78 by 91 feet. Contained a reception hall in the second story 30 by 33 feet in size, while on the first floor there was an exhibit room, in size 52 by 78 feet. The women's rooms were decorated in colors by women of the State. Architect, Wm. C. Whitney, of Minneapolis. Contractors, Libby & Libby, of Minneapolis. Cost, $30,000.

MISSOURI STATE BUILDING.—Covered a ground area of 70 by 48 feet. Coutained rooms for telegraph, post-office, reading, library, bureau of information and press correspondents. Also toilet aud committee rooms, and a special room for the governor of the State. In all there were 32 rooms, plate glass, tiling for roof and floor, plumbing and cut stone, all being donated by Missouri manufacturers. Architects, Gunn & Curtis, of Kansas City, and building erected by Missouri State Commission. Estimated cost, $42.000.

MONTANA STATE BUILDING.—This building was one story in height, Romanesque in architecture, and covered a ground area of 62 by 113 feet. The building was surmounted by a glass dome 22 feet in diameter and 38 feet high. Emblematic of certain features and animals of the State, a large elk stood high above the entrance, while several mounted elk stood within. The State exhibit, held herein was among the attractions of the building. Architects, Galbraith & Fuller, of Livingstone, Mont. Contractors, Harley & Sons, of Chicago. Cost, $16,000.

NEBRASKA STATE BUILDING.—This edifice was two stories high and covered a ground area of 60 by 100 feet. The exhibit room was 60 by 70 feet in floor area, and was conspicuous for its agricultural display. Another hall equally large was used for the art exhibition. Architect, Henry Voss, of Omaha. Contractor, F. A. Schelius, of South Chicago. Cost, $20,000.

NEW HAMPSHIRE STATE BUILDING.—This State presented a building in the Swiss style of architecture. Two stories in height, surrounded on all sides by broad piazzas. Was 53 by 84 feet on the ground. It contained a State exhibit and showed a gallery of pictures and a large State map. Architect, George B. Howe, of Boston. Coutractor, H. Bernritter, of Chicago. Cost, $8,000.

NEW JERSEY STATE BUILDING.—Architect, C. A. Gifford of Newark. Designed after the style of the building occupied by General Washington as headquarters during the winter of 1779 and 1780 at Morristown, New Jersey. It was used more as a Club house for the people of New Jersey than as a place of exhibition or entertainment.

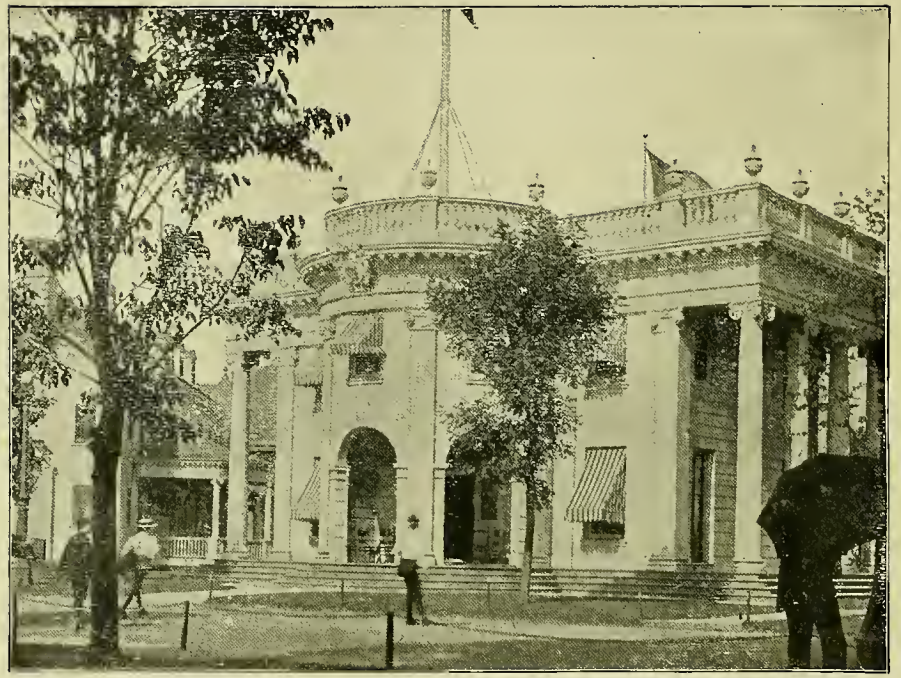
NEW YORK STATE BUILDING.—This building was next in size to Illinois and California, being 160 by 105 feet. Was three stories high, its decked roof being conspicuous for its great balustrade. Each pedestal in the same was surmounted by a large Italian vase, in which grew a bay tree. Banquet hall, board room, postoffice room, parlor and toilet rooms were among the interior conveniences. Architects, McKim, Mead & White, of New York. Contractors, the George A. Fuller Co., of Chicago. Cost, $77,000

NORTH DAKOTA STATE BUILDING.—Size, 70 by 50 feet, with large court yard. The assembly room, in this building, is 24 by 56. A special exhibit was made by this State of wheat, and the State's educational advantages were fully set forth.

OHIO STATE BUILDING.—This State building represented the old colonial style of architecture, and occupied an area on the ground of 80 by 100 feet. The tile roof and much of the interior finishings were donated by Ohio producers. The assembly room was 30 by 42 feet in size, while bath rooms, press rooms, toilet and reception rooms, were ample in accomodation. Architect, James McLaughlin, of Cincinnati. Contractors, Harley & Sons, of Chicago. Cost, $30,000.

OHIO STATUE.—Designed by Schofield of Cincinnati. This monument typifying the greatness of the State was 17 feet high and cost $25,000. It was executed in bronze and stood in front of the main entrance of the Ohio Building. The figure standing on the top is that of Cornelia pointing downward at Grant, Sherman, Sheridan. Chase and Stanton, exclaiming, "These are my Jewels."

PENNSYLVANIA STATE BUILDING.—The front of this building was a reproduction of Independence Hall, in Philadelphia, including its entrance, spire and bell tower. The interior, like the old hall, was finished in tile and slate. Covered a ground area of 110 by 166 feet. Architect, R. Lonsdale, of Philadelphia. Contractor, John G. Coder, of Harrisburg. Estimated total cost, $95,000.



RHODE ISLAND STATE BUILDING.—This building, which could be entered from all sides through its large, low French windows, had a ground area of 32 by 59 feet. Was two stories high and finished in staff on the exterior in imitation of granite. Finished in hardwood and cypress. Architects, Stone, Carpenter & Wilson, of Providence. Contractors, Grace & Hyde, of Chicago. Cost, $7,000.

SOUTH DAKOTA STATE BUILDING.—The building erected by this State covered a ground area of 70 by 126 feet. Was two stories in height and a frame structure, covered with Yankton cement in imitation of stone work. Ample room was furnished for committee meetings and press correspondents. The second floor was devoted to the women's exhibit and a special state exhibit. Architect, W. J. Dow, of Sioux Falls. Cost, $15,000.

TEXAS STATE BUILDING.—This building was erected by the women of the State. No State appropriation was allowed. It was 85 by 250 feet on the ground and 70 feet high. Was after the style of the old Spanish missions, the main corners of the building having each a square tower. Architect, Seymour Davis, of Topeka. Contractors, Fellows & Vansaut, of Topeka. Cost, $25,000.

UTAH STATE BUILDING.—This State building was in marked contrast to the others, being an oblong, in ground area occupying 46 by 82 feet. On the first floor was an exhibition hall 41 by 45 feet, which was open to the roof and covered by a sky light. The exterior was made in imitation of the different stones in Utah. Contained an abundance of rooms for general use of the people from this state. Architects, Dalles & Hedges, Salt Lake City. Contractors, Harley & Sons, of Chicago. Cost, $10,000.

VERMONT STATE BUILDING.—It was the smallest, but said to be the most classic, structure on the grounds. The appropriation by the State was turned mainly to the agricultural exhibit of the State; therefore, this building was erected by private subscription. Architect, Jarvis Huut, Weatherfield, Vt. It cost $15,000.

VIRGINIA STATE BUILDING, Mount Vernon.—This building represented the imposing old style residence of George Washington at Mount Vernon, the purpose being at the time the drawings were made to make a close duplicate of the Washington home, adding some features essential in a modern building, and adapted to the needs of the State authorities at the Exposition. The original appropriations set apart for this State exhibit was $25,000.

WASHINGTON STATE BUILDING.—This was a striking building in architectural appearance. In construction there were five tiers of logs, immediately above the ground, those in the lower tier being 4 feet in diameter and 121 feet long, the logs having their bark on. The building, which covered a ground area of 118 by 208 feet, was largely a timber exhibit from that State. The whole interior was finished in cedar and fir. Architect, Warren P. Skillings, Seattle. Contractors, Rigby & Evans, Seattle. Cost, $100,000.

WEST VIRGINIA STATE BUILDING.—This building was colonial in style of architecture, finished in hard woods, ceilings in ornamental iron. Size, 58 by 123 feet. Architect, J. S. Silshee, of Chicago. Contractor, Thomas J. Miller, of Parkersburg, Va. Cost, $20,000.

WISCONSIN STATE BUILDING.—This building occupied a ground area of 80 by 70 feet. Architect, William Waters, of Oshkosh. Contractors, Houle Brothers, of Oshkosh. Cost, $30,000.

INDIANA STATE BUILDING.—Gothic, with cathedral towers, windows and turrets. The spires were 150 feet high. Size, 53 by 152. Its heroic statue was done by Miss Jeannette Scudder, and represented the typical Hoosier beauty. It was entitled the "Maid of the Wabash." The building was an imposing and elaborate piece of work, and contained a characteristic exhibit of the resources of the State.

BUILDING OF HAYTI.—This is of Southern Colonial style. Size, 124 by 100 feet. All the exhibits of Hayti were placed here. The dates on the front portico referred, 1492 to the discovery of America, 1804 the date of its independence, and the last the 400th anniversary.

BUILDING OF NORWAY.—Style Norse or Slane-Kirke of the 11th century. The gables were ornamented with dragon heads. Most of the Norwegian exhibit was placed in the Agricultural and Horticultural Halls and the Fisheries Building. Size, 24 by 40 feet.

BUILDING OF NEW SOUTH WALES.—It was classical in design and ornamentation. Size, 60 by 60 feet. There was a hall, the entire length of the building, 30 feet wide. In the center was a dome 30 feet in diameter It was mainly a place for the offices of the legation.

INDIA BUILDING.—It was not a government building, but was erected to exhibit the curios and products of East India. It contained two bars, like liquor bars, except that tea was retailed instead of liquor. It was 80 by 60 feet. It was ornamented according to the tastes of the Orient.

FOUNTAIN IN COURTYARD OF FRENCH BUILDING.—This Court faced the lake and therefore furnished a rare view and a splendid retreat. The French people could well be proud of their unpretentious yet exceedingly interesting building. It gave a fine study of the public institutions of France. such as schools, prisons, hospitals, etc.

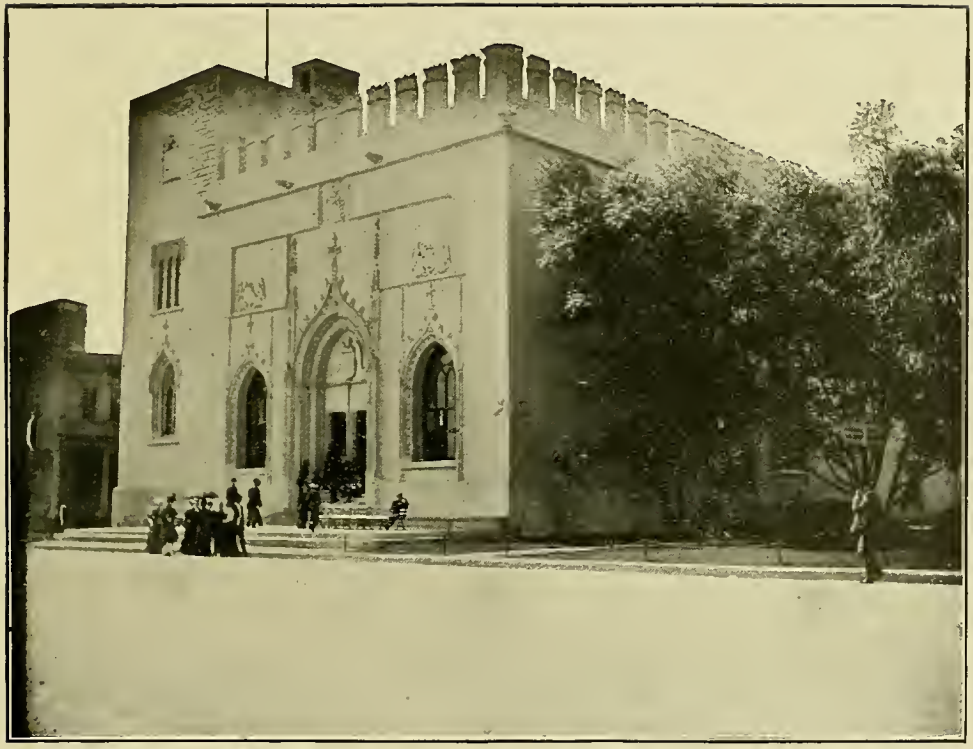
CANADIAN BUILDING.—Plain style of architecture. It had a fine position and from the tower was given one of the best views of the governmental buildings. The walls of the interior of the pavilions were composed of the different woods of Canada polished to show the grain. This pavilion cost about $20,000 and was 70 by 40 feet.

JAPANESE HO-O-DEN, "Phoenix Temple," Wooded Island.—This building has been presented to the Park Commissioners and will remain in its present location. Represents the styles of three Japanese epochs. The furniture and art works were selected by the Imperial Museum. Japan was one of the earliest of the foreign nations to make arrangements for this Exposition, her appropriation of $630,765 being so munificent as to call forth the warmest commendation.

BUILDING OF CEYLON.—This was called the Ceylon Court. It consisted of an octagonal building with two wings. Size, 150 by 50 feet. Style, Dravidian. It was made in Ceylon of Cingalese wood, then shipped and put together where it stood. It was designed after the ruined temples Anuradhapura and Polonnaruwa, capitals of Ceylon a thousand years ago.

BUILDING OF COLOMBIA.—Style Italian Renaissance. Size 45 by 45 feet. It contained great numbers of rare tropical plants. Its exhibit of antiquities was unexcelled. The Condor seen surmounting the dome is the national bird of Colombia. The collection of antiquities is made a present to the Queen Regent of Spain for her decision favoring Colombia in its dispute with Venezuela concerning the boundary line.

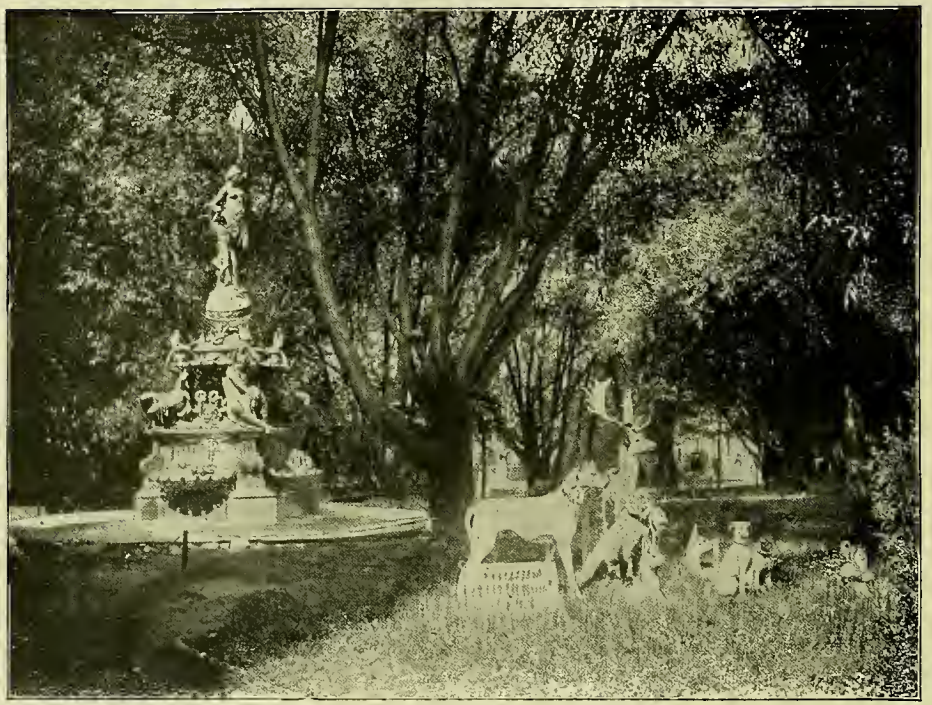
BUILDING OF BRAZIL.—Designed by Lieut.-Col. Aguiar, of the Brazilian army. Dimensions, 148 by 148 feet. Dome, 43 feet in diameter and 43 feet high; building, 50 feet high. Style, French Renaissance. Cost, $90,000. The exhibits were mainly of coffees, fabrics and woods. Considering the internal dissensions of Brazil, it had a very creditable display.



BUILDING OF SPAIN.—Architect, Rafael Gaustavino, of New York City. This building is a reproduction of the Elk Exchange, of Valencia, Spain. The tower shown on the left corner of the building was the place where the bankrupt or defaulting merchants were confined. Many relics of Columbus and the early Spanish navigators were shown here.

BUILDING OF SWEDEN.—The Swedish Building was triangular in shape and covered 12,000 square feet. It contained a main floor and gallery having a south front of 164 feet; the whole surmounted by a tower 200 feet in height. Was of wood, the parts being made and shipped from Sweden.

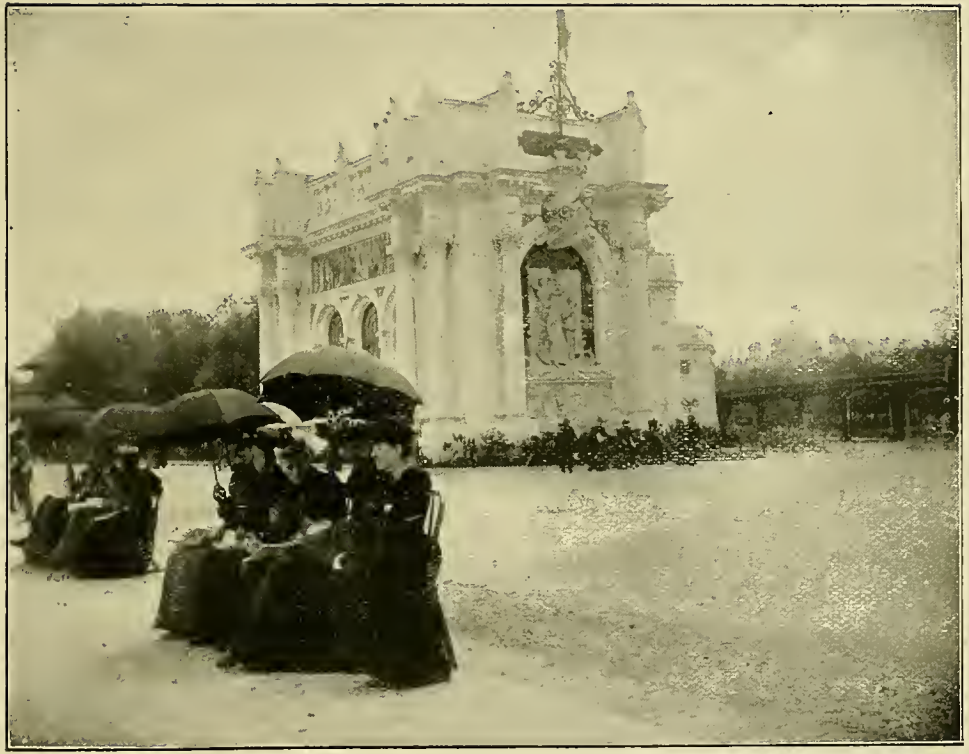
GERMAN BUILDING.—Size, 150 by 175 feet. Cost, $200,000. Germany's exhibit at the Exposition was valued at over $10,000,000. Architect, Johannes Radke, of Berlin. The building had a tower 150 feet high. In the belfry were three bells, weighing together about a hundred tons. They are to be placed in the Church of Mercy, at Berlin, now being constructed in honor of the late Empress Augusta.



FOUNTAIN IN FRONT OF GERMAN BUILDING.—The most beautiful ideal rural scene outside of Wooded Island was undoubtedly the one in front of the German building. As it was somewhat outside of the general line of travel, it was not seen by the majority of people. It was a reproduction from the Imperial gardens.

TURKISH BUILDING.—This government building is said to have been built in imitation of a fountain made by Selim the Great over 200 years ago. It was made of a Turkish hardwood called Mucharabia. The interior walls were richly decorated and inlaid. Texts of the Koran or Mohammedan Bible were placed here and there. The display was mainly of costly silks and rich jewelry.

BUILDING OF COSTA RICA.—Doric in style, 103 by 60 feet. It was lighted by 20 large double casement windows. Cost, $20,000. It had an exhibition of tropical birds and plants besides many articles of native manufacture,



BUILDING OF FRANCE.—Dimensions 250 by 175 feet. This building contained a room called "De La Fayette." In it were all the relics preserved in France of the dealings with La Fayette and the United States. The house was made of staff in the style of the French Renaissance. It was elaborately decorated and the walls were hung with the finest gobelin tapestry. It was the most interesting from a historical standpoint of all of the buildings.

BUILDING OF GUATEMALA.—Size, 111 feet square. Spanish style. Cost, $40,000. A center court, 33 feet square—the old Palos Spanish house. It contained an exhibit of Guatemalean products. Its chief exhibit was coffee and tropical plants. Its towers were 23 by 23 feet and 65 feet high.

BUILDING OF GREAT BRITAIN.—The Victoria House, devoted to the local interests of Great Britain, stood conspicuonsly alone on the eastern side of the Exposition grounds. Was finished in timber and terra cotta, and represented the English style of architecture in the sixteenth centuary. It accomodated, throughout the Fair, the English visitors and guests of the British Commission.

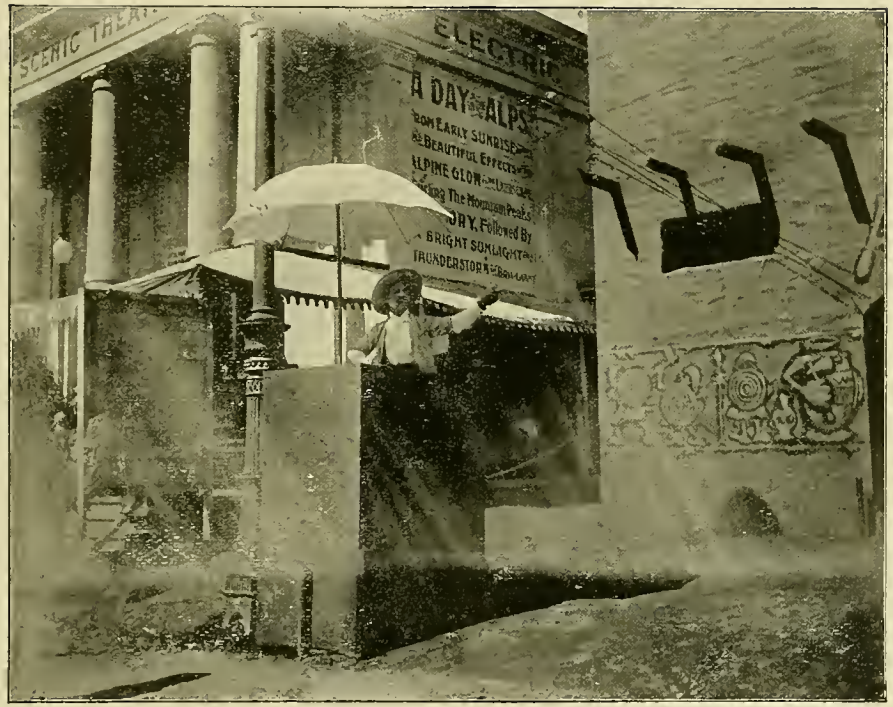
VENETIAN GONDOLA AND JAPANESE HO-O-DEN.—Japan was among the first nations to realize the gigantic proportions of the great Fair, and to take advantage of the opportunities offered. They were given a most picturesque spot on Wooded Island, where they erected permanent buildings and gave them to the park.

BUILDING OF VENEZUELA.—Style, Greco-Roman. Coustructed of white marble. The statues seen over the right and left towers are that of Columbus the discoverer and Bolivar the liberator. It contained many historic and pre-historic relics. The chief curio was the flag carried by Pizarro in his subjugation of Peru.

NEW ENGLAND KITCHEN, Midway Plaisance.—The chief exhibit in this place was the old-time cooking which the observer was supposed to buy at a good rouud price aud imagine, at least, that it was so superior to the cooking of the present time as to give him a perpetual louging for the days before Boston baked beans were known.

WORLD'S CONGRESS OF BEAUTY, Midway Plaisance.—The "International Dress and Costume Exhibit" was the high-flown title of what the people preferred to call the "Beauty Show." The "Beauty" was a question of considerable conjecture and faith, but the prospect brought many quarters into the coffers of the company. Perhaps the men never regretted the entrance fee because of the types of female beauty seen, nor the women, because of the kinds of dress.

VILLAGE OF IRISH INDUSTRIES—BLARNEY CASTLE, Midway Plaisance.—This concession was given to the Irish Industries Association, of which the Countess of Aberdeen was president. The gateway was a model of King Cormac's Chapel, Rock of Cashel. The association was designed to furnish extra employment for the poor of Ireland. The exhibit consisted of every conceivable hand-made article peculiar to the Irish people.



AZTEC RUINS AND ELECTRIC THEATER, Midway Plaisance.—The so-called Aztec ruins are only dimly seen on the right of the picture. The "spouter," as he was familiarly termed, is pointing that way and eloquently discoursing on the wonders to be seen within for only ten cents. The chief exhibition of the Plaisance was the bedlam of cries to be heard along the way concerning the marvellous things to be seen beyond the box office.

LIBBEY GLASS WORKS, Midway Plaisance.—This company was from Toledo, Ohio. They showed the entire glass indnstry from mixing the sand with the oxide of lead, lime and alkalies to the finest finishing, cutting, spinning and weaving. There was no better educational exhibit of modern industry in the Plaisance than this. The mystery of glass-making was no more a mystery to the visitors,

HAGENBECK'S ARENA, Midway Plaisance.—There was no more popular place in the Pla ance than this. The trained wild beasts were a great sight to all. Carl Hagenbeck is renowned as the greatest of animal trainers, and has supplied nearly all the great Zoological gardens of the world. From the dwarf elephant, weighing only 155 pounds, to his collection of obedient, ferocious animals all performing together, the like could not soon be seen again

IN THE SAMOAN VILLAGE, Midway Plaisance.—The Samoans were especially interesting because of the sensational troubles in those islands involving the United States, England and Germany. They were physically a fine appearing people and were well worth seeing. The scene here shown is from one of the dances in the Samoan theatre.

SAMOAN WARRIORS, Midway Plaisance.—This scene represents the Samoans parading through the street from their village to the adjoining theatre. It never failed to "catch" the crowd. People who expected to see brutish looking savages were certainly disappointed. They were generally a hardy, intelligent looking class of men and women.

JOHORE BUNGALOW, Midway Plaisance.—That far-away country, through the visiting Sultan of Johore, made a very creditable exhibit. Their main exhibit was made in the Agricultural Building. The various exhibits showed a considerable degree of native ingenuity, and materially raised that people in the estimation of the visitors.

SOUTH SEA ISLANDERS.—These splendid specimens of physical strength, whose race has been so recently rescued from cannibalism, were worth going many miles to see. The benevolent look on their faces did not betoken such an origin

THE EVER PRESENT "KODAK" FIEND.—The fiend in this picture was very lovely and pleasing and the two men sitting by the Javanese village had no horror of being "took." Long live the "Kodak." So say all who are thus able to cherish the splendid scenes of the greatest Exposition the World ever saw.

JAVANESE VILLAGE, Midway Plaisance.—The Javanese were conceded generally to be the most pleasing people to be found outside of the Caucasian race. Intelligent, inoffensive and polite, they made friends with everybody. Java being a Dutch viceroyalty, the village was the product of a syndicate of Dutch traders.

DAMASCUS PALACE, Midway Plaisance.—The Damascus Palace was not a very imposing structure but the man at the entrance, who told the gaping crowds of the wonderful exhibit of relics from Damascus, always had an eagerly listening crowd. After all, everything exhibited in "Midway" was really worth being seen.

CATHEDRAL OF ST. PETER AT ROME, Reproduction, Midway Plaisance.—This building contained the model on an exact scale of one sixteenth of the most famous structure of the world. It was 30 by 15 feet and 15 feet high, and has been handed down from the 16th century through a number of noble Roman families and Popes. It is now the property of Mr. Spindon.

ALGERIAN THEATRE, Midway Plaisance.—If there were any so called "fakes" anywhere it was that played on the credulous people in the various foreign theatres. The dances and performances were too monotonous and dull to be entertaining. The bad name they received was their chief advertising card since they really deserved no name at all.

JAPANESE BAZAAR, Concession No. 11, Midway Plaisance.—The Japanese people are proving themselves veritable Yankees in thriftiness. There was never an opportunity which they did not at once avail themselves of to display their wares. Polite attendants were always ready to use the most persuasive means on a prospective customer.

FRENCH CIDER PRESS, Midway Plaisance.—This reproduction was as perfect as if it had been lifted, waiter girls and all, direct from a mountain side in France and set down in Midway Plaisance. The deft girls were very solicitous for the imbiber's wants, and could draw any kind of a drink desired from the ice cold French cider jugs.

EIFEL TOWER PAVILION, Midway Plaisance.—The minimized Eifel Tower, as shown in this building, was a very clever reproduction and was pronounced by those who had seen the Parisian wonder as very real. Every appliance of the tower was reproduced in the scale of one-fiftieth of the original, elevators, light-house, lawns, flower-gardens, lakes with miniature swans gliding across and the statuary, all with wonderful precision.

GERMAN VILLAGE, Midway Plaisance.—This view is taken from the balcony of the Panorama of the Bernese Alps, showing the east entrance of the Deutsches Dorf. Its concert garden had a seating capacity of at least 8000 and the tables were usually well filled. The Village consisted of typical fatherland farm houses and a Hessian hall in which were placed a million dollars' worth of German antiquities.

GERMAN VILLAGE, Midway Plaisance.—These buildings were the most substantial in the Plaisance. In every detail the social and domestic ideal of the German people was carried out. The Mediæval castle full of Mediæval relics was the most interesting from a historical standpoint of anything in Midway Plaisance. These relics were valued at over a million dollars.

A CORNER IN OLD VIENNA, Midway Plaisance.—The old "Gast" house shown here was a curious study of medieval architecture. The solid comfort of life in Old Vienna could not be questioned. The very atmosphere seemed here to become Austrian.

ALGERIAN AND TUNISIAN PALACE AND THEATRE, Midway Plaisance.—The village consisted of the concert hall or theater, in which were about fifty actors, musicians, jugglers, dancing-girls, etc., of a Moorish cafe, Kabyle house, an Arab tent village, and booths for the sale of Moorish embroideries, jewelry, etc. This theater, like others of the East, made most of its money by preying upon the immoral curiosity of the West.

STREET OF CONSTANTINOPLE, Midway Plaisance.—During the early part of the Exposition a number of bazaars for selling Eastern merchandise was opened some distance back of the thoroughfare. It attracted but few visitors. A happy thought struck the managers. It was a shrewd guess at western curiosity and thriftiness. A half-concealing wall was erected across the open space. Under the symbols of the crescent was written, in large letters, "Street in Constantinople—Entrance Free." Then the place was crowded until the close of the Exposition.

PANORAMA OF KILAUEA, Midway Plaisance.—The building was polygonal in shape, 140 feet in diameter and 60 feet high. This volcano is very appropriately termed the "Inferno of the Pacific." The canvas of this most realistic cyclorama was 54 feet high and 412 feet long. The volcano was weird enough for the wild natives of Hawaii to give it a Goddess of Fire and worship the dread deities of the crater. None will forget the appearance of the Goddess Pele where she sat in front of the building,

JAPANESE BAZAAR, Midway Plaisance.—This bazaar, modeled after those common in Japan, was full of the most interesting Japanese merchandise. The articles sold were mostly bought for souvenirs rather than for use.

LOOKING NORTHEAST FROM THE FERRIS WHEEL.—This picture was taken just as the car began to rise above the buildings. The most conspicuous object is the Mohammedan Mosque in the center, from the minaret of which the Muezzin called the faithful to their devotions five times a day—at noon, four o'clock in the afternoon, sunset, nightfall and at dawn.

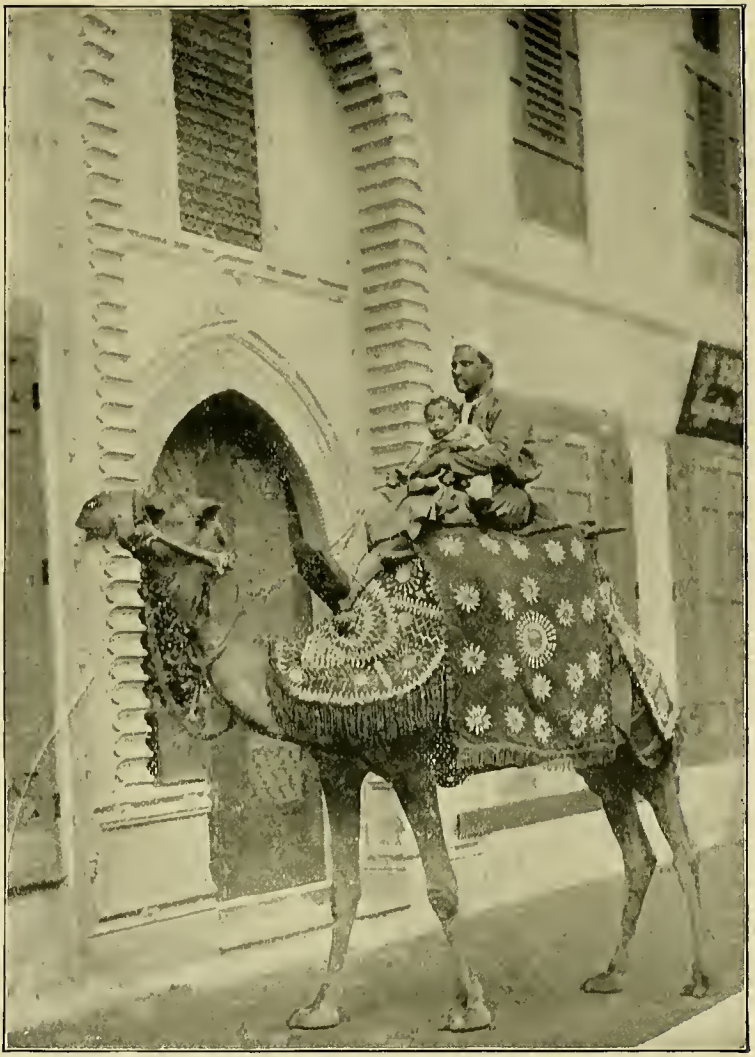
THE NOBLE RED MAN AND ORATORICAL SCOUT.—By the side of the Panorama of Kilauea was the village of the American Indian. The crowd are listening to the harangue of the specimen scout as he talks of the specimen red man and the sights to be seen in the village just in the rear.

DAMASCAN SWORDSMEN, Street in Caire, Midway Plaisance.—Toledo and Damascus were famous in olden times for their swords and swordsmen. These men belabored each other's shields to the sounds of fife and drums, but it was never considered interesting after the novelty of the first sight. The men always seemed weary of their work, and to take no relish in their mock fights. They would whirl and turn and strike at imaginary foes until their referee rushed in between them and stopped the sanguinary struggle.

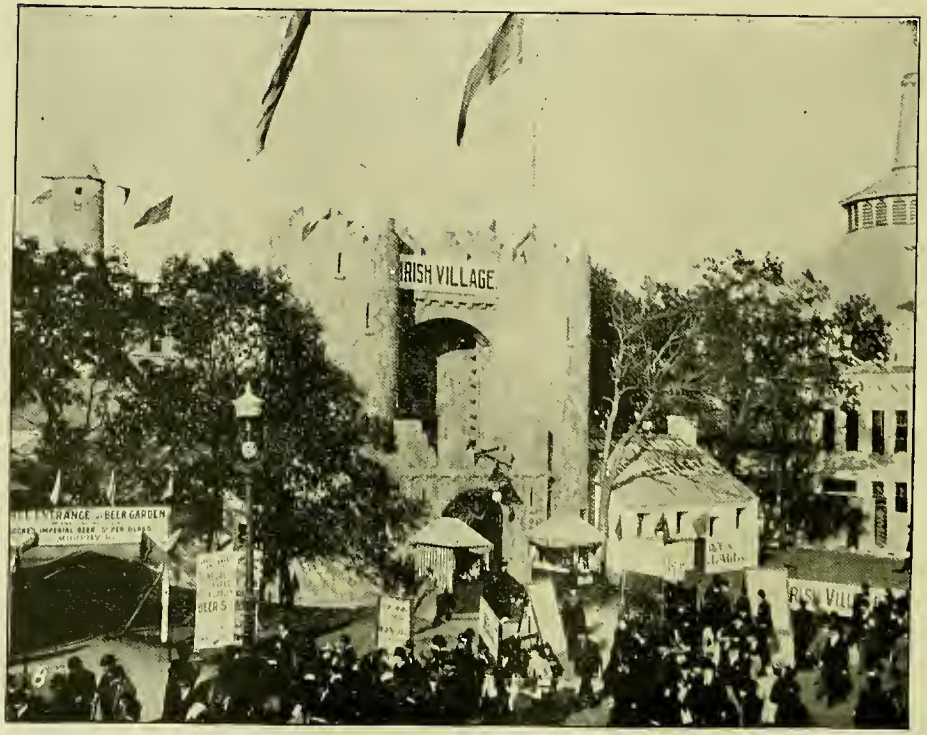
SOUDANESE BABY, Street in Cairo, Midway Plaisance.—Almost the first call heard in the celebrated Street in Cairo was to "See the 18-months old Soudanese Baby dance!" The little fellow toddled around as best he could, and then held out his little hands for "Backsheesh," which usually came plentifully in the form of pennies and nickels.

EGYPTIAN JUGGLER, Street in Cairo, Midway Plaisance. — The stories brought by travelers concerning the superiority of the jugglers of the East were not realized in the ones who came to perform at the World's Fair. The controversy that arose concerning their cleverness seemed to come mainly from the credulity and prejudices of the observers. This scene represents the juggler blowing a bouquet of flowers from the end of a long tube.

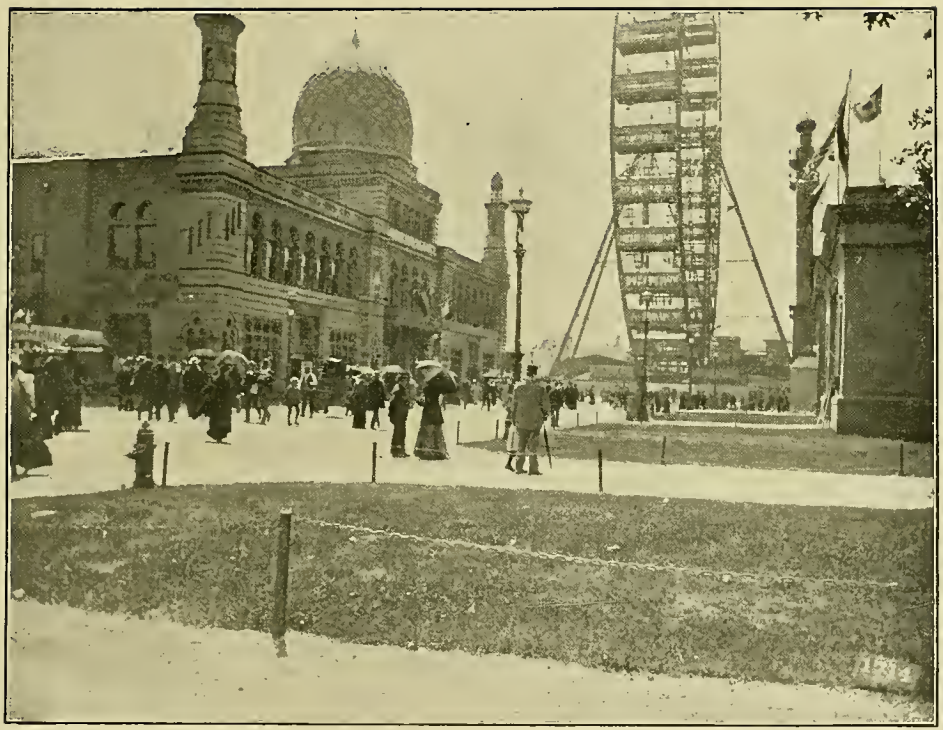
A FAMILIAR FACE, Street in Cairo, Midway Plaisance.—Ahmed and his donkey, Mary Anderson, were favorites in the Street in Cairo. Nothing was more comical than to see a large man jogging along astride this diminutive animal, and nothing was more pretty than to see the pleasure of a little child taking his first donkey ride along this Street in Cairo.



THE CAMEL AND HIS ATTENDANT, Street in Cairo, Midway Plaisance.—To take a ride on the camel, as if actually in the streets of the famous Egyptian city, but surrounded by hundreds of "guying" Americans was a novel sensation, and required a great deal of courage. It was one of the most realistic entertainments of the great Plaisance.



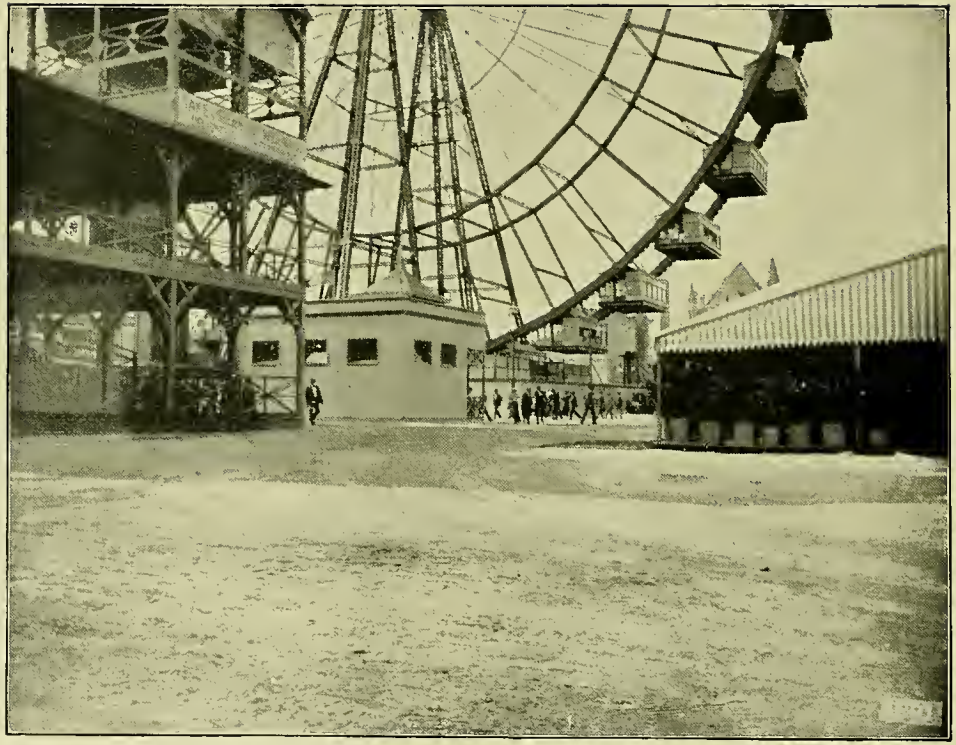
IRISH VILLAGE—DONEGAL CASTLE, Midway Plaisance.—There were two Irish villages in the Plaisance, one under the auspices of the Irish Industries Association, the other designed and carried out by Mrs. Ernest Hart. This is the picture of the gateway of St. Lawrence at Drogheda, as reproduced by Mrs. Hart. The chief place of interest was the ruins and banqueting hall of Donegal Castle, containing very interesting Irish relics.



MOORISH PALACE AND FERRIS WHEEL.—This was a very fine building made according to the most elaborate Moorish architecture. It was somewhat an imitation of the Alhambra. Illusions and delusions were exhausted in the effort to make it a labyrinth of wonders.

FERRIS WHEEL.—264 feet high. Cost, $300,000. Carries 36 cars, capacity 60 passengers each. 20 minutes required for round trip. The cars were larger than the passenger coaches on railroads. The axle is the largest piece of steel ever forged, weighing fifty-six tons, and it was placed on the top of steel towers 137 feet high.

DETAIL OF FERRIS WHEEL, Midway Plaisance.—This picture shows the construction of the wheel to good advantage, the cars, the great steel axle, the supporting towers, the framework and the cross-rods. The height can be appreciated by comparison with the buildings around.

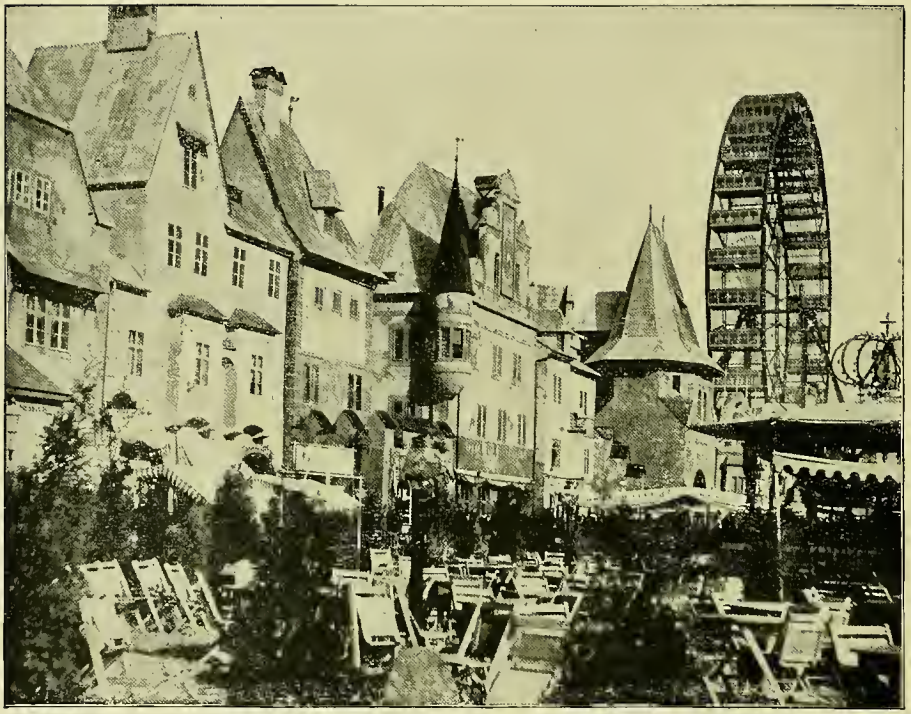


DETAIL OF THE FERRIS WHEEL—SOUTH SIDE.—The ice railway station is on the left and the French cider press on the right. The entrance to the wheel was on the north side, the exit on the side shown in this picture.

FROM FERRIS WHEEL LOOKING DIRECTLY EAST.—This shows the great height of the wheel. At the bottom of the picture can be seen the roof of the next lower car. The dome of the Moorish Palace is seen just over the roof at the right. Down the street on the right is the polygon building of the Panorama of the Bernese Alps. In the distance the dome of the Illinois Building can be seen on the left, and that of the United States Government building on the right.

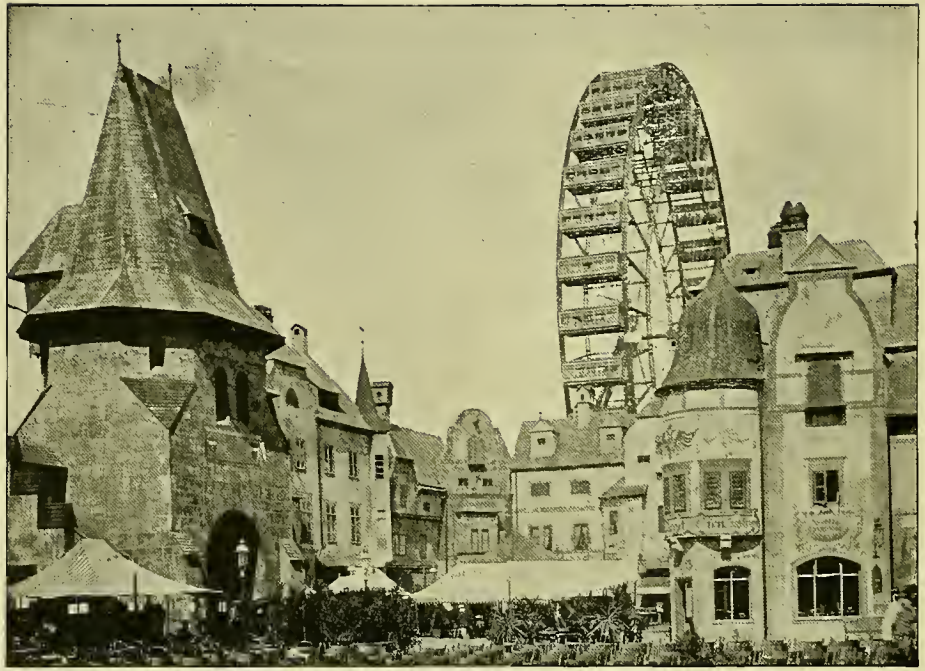
SOUTH SIDE OF MIDWAY PLAISANCE, EAST OF THE FERRIS WHEEL.—Some idea of the relative height of the Wheel and the Manufactures Building over the other buildings can be had from this picture. Houses six and eight stories high are made to look like dry goods boxes in comparison. People from that height were very insignificant creatures.

THE NORTH SIDE OF MIDWAY PLAISANCE EAST OF THE FERRIS WHEEL.—The Manufactures Building and the Ferris Wheel afforded by far the best views to be had of the great Exposition. No picture or painting can ever give a conception of the magnificent scenery that spread out before the observer from these places.



VIEW FROM THE GARDEN OF OLD VIENNA.—From the confusion of the chairs, it would seem that this picture was taken when Old Vienna was deserted. This was not often the case, since the German people loved to sit here and be transported at once to the scenes of their childhood in old Fatherland.

VIENNA CAFE AND FERRIS WHEEL.—To flirt or not to flirt, seems to be the absorbing study of this scene. Let the wheel and the cafe alone until the more important question of the picture is properly disposed of.



FERRIS WHEEL FROM "OLD VIENNA," Midway Plaisance.—It was scarcely possible to come out into a street or an open court anywhere within the environs of the World's Fair without seeing the gaunt, stark form of the Ferris Wheel looming up above everything else. This not only gives an idea of the great circular apparition as it appeared on every side, but also a very good idea of the interior of "Old Vienna."

CHINESE THEATRE, Midway Plaisance.—The seeker for the grotesque and curious could be satiated in this Chinese exhibit. From paper images and Chinese lanterns to the great dragon and Chinese music, it was one continuous round of hob-goblins and horror. The interminable monotony of the male impersonaters of female characters on the stage was sometimes relieved by feats of Chinese juggling, but taken all in all the visitor never wanted to see the like again.

CAPTIVE BALLOON, Midway Plaisance.—This balloon was intended to be one of the greatest features of Midway Plaisance, but on Sunday afternoon of July 9, it was destroyed by a storm. It was in an enclosure fitted up as a park, and was to ascend three times an hour. with twenty people, to a height of 1,492 feet, one foot for every year up to the discovery of America by Columbus.

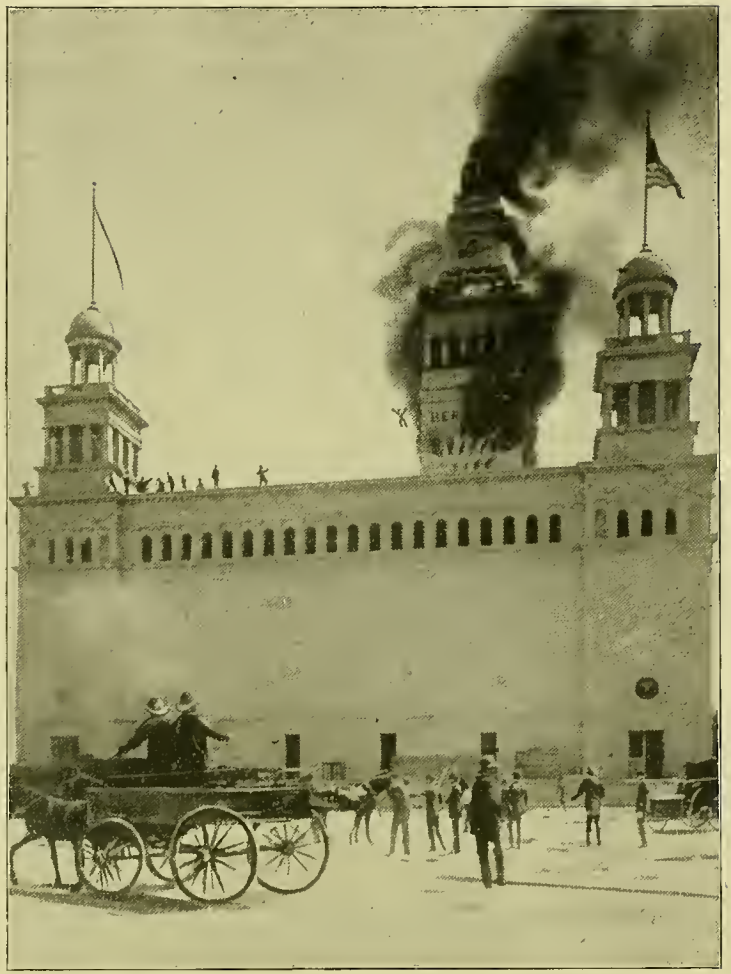
ENTRANCE TO THE OSTRICH FARM, Midway Plaisance.—The inscriptions and pictures on the fence of the Ostrich Farm, aided by the profound and voluble voice of the ticket-seller, was sufficient to educate the visitor to a proper appreciation of the wonderful ostrich. However, a visit inside was conceded by all to be well worth the admission fee.

PARADE IN HONOR OF PRINCESS EULALIA.—No event in the history of the Exposition awakened such curiosity as the visit of royalty in the persou of Princess Eulalia. According to general judgment, she was more sensible than most of her obsequious admirers. It was a red-letter day for the early part of the Fair.

BEDOUIN LIFE IN THE DESERT, "Dress Parade," Midway Plaisance.—It was almost like a trip around the world to see everything in the Midway Plaisance. Native life was produced faithfully. The Bedouins lived here in tents, as in their native haunts. Their performances consisted of the sports and pastimes of the people, and never failed in interest.

OSTRICH FARM, Midway Plaisance.—For the modest sum of ten cents, the visitor could see the ungainly bird in all his glory—twenty-two of them. A lecturer was there, who expatiated on the peculiarities of this strange fowl to the full comprehension of the listener. The ladies admired and envied them the beautiful plumes, and the gentlemen mentally studied their strength and admired their ugliness.

LAPLAND VILLAGE, Midway Plaisance.—Nineteen men, twelve women and six children were found in the census of the Village of Lapland exhibited at the World's Fair. Twenty-five reindeer and a number of sledges composed the chief available property. Exhibitions of native life and native handiwork were the chief attractions.



COLD STORAGE WAREHOUSE.—Reproduction of instantaneous photograph of Cold Storage Warehouse, at the beginning of its burning. Monday, July 10, saw the terrible fire that was the one great calamity of the Exposition. The tower was 92 feet high above the roof, and had been on fire several times. This time, fire from above fell down through the central shaft, below the men, and in a few moments the entire base was on fire, making retreat impossible. Eleven firemen lost their lives, and a number of others were severely injured.

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